ART & LIES
Forging

SWING SET

AFTER THE FACT
Historians
fiddle with fiction
page 35

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page 44

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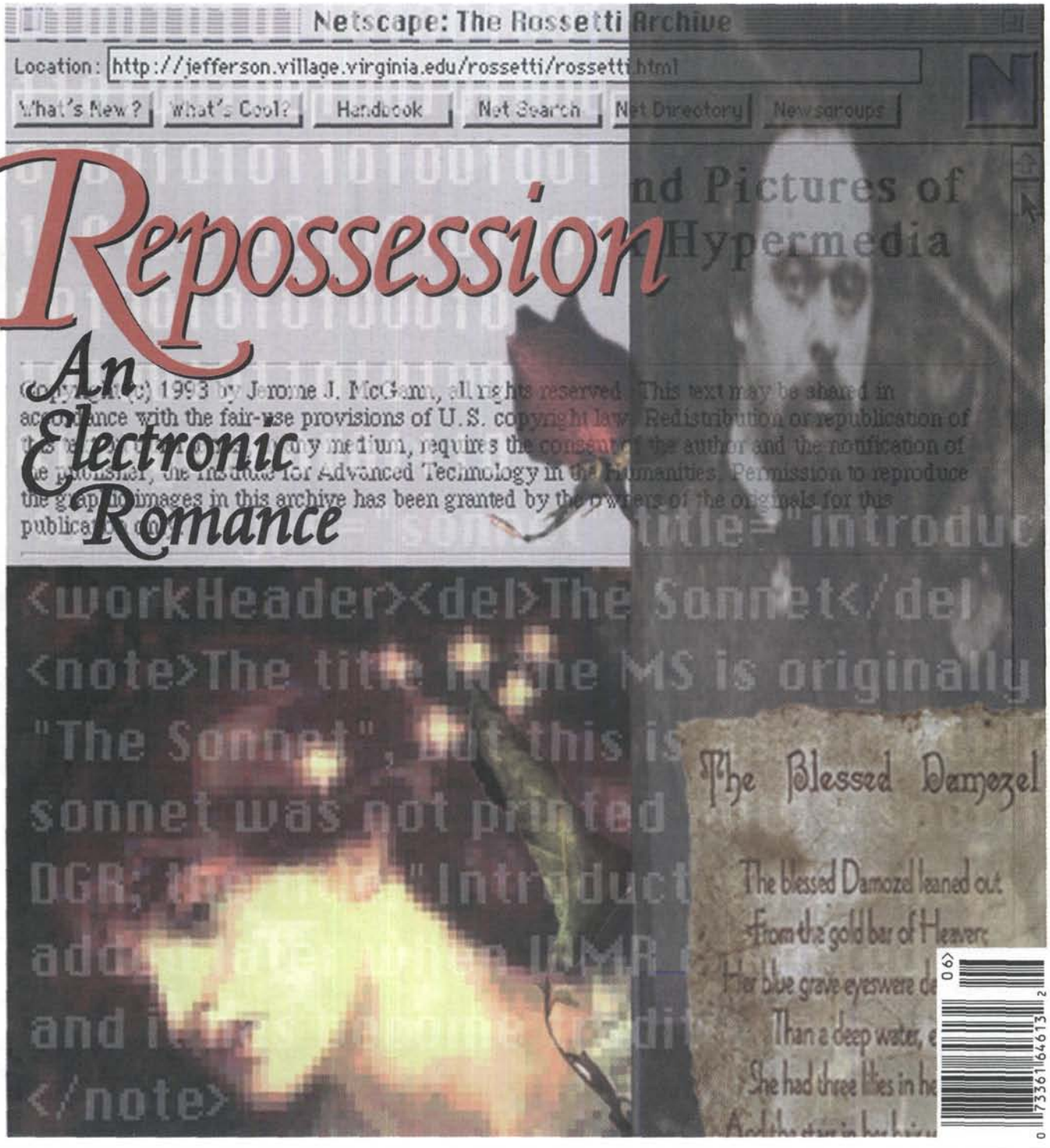

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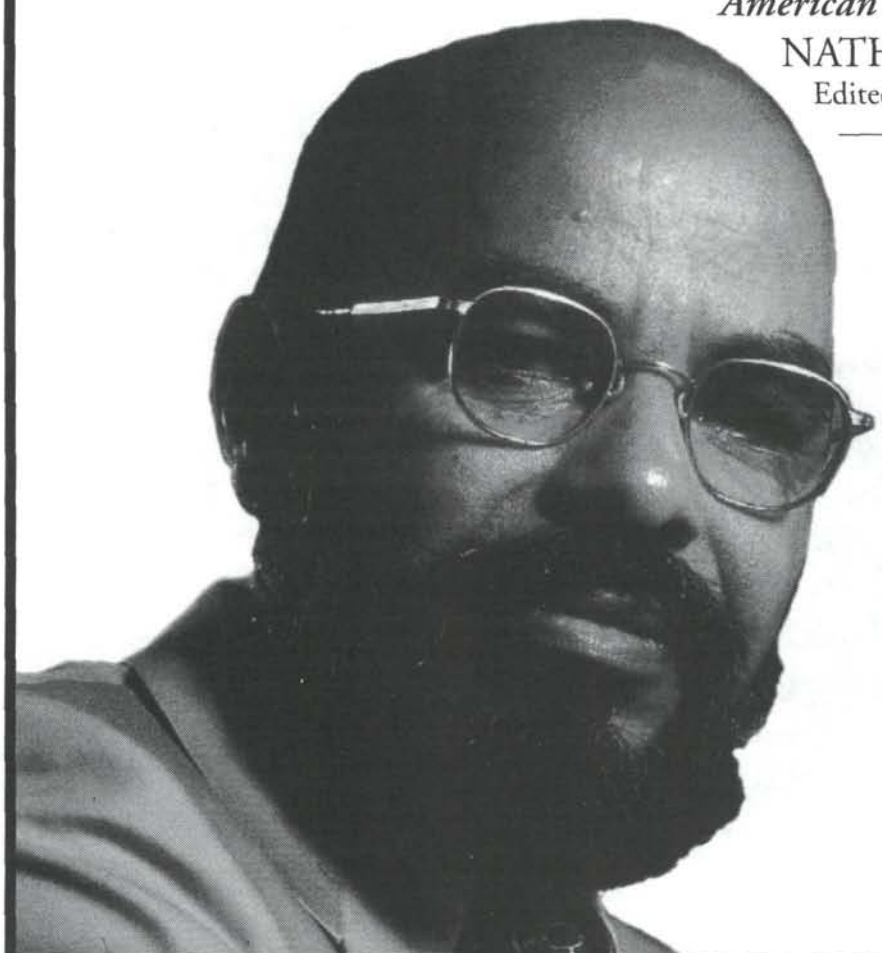

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Table of *Contents*

LETTERS TO THE EDITOR.....3

FIELD NOTES *The Iberian pretender/Emerson goes to Moscow/A linguist goes to Mars/Breakthrough Books on jazz, and more*.....4

INSIDE PUBLISHING *Protecting our Jung/Marxists without a cause/Shelf-consciousness, and more*.....15

REPOSSESSION *One man's effort to digitize the humanities*
by Steven Johnson.....24

THE CALL OF STORIES *A guide to the motives and methods of the new narrative historians*
by David Samuels.....35

INDECENT DISPOSAL *The sordid tale of how academic books are remaindered, pulped, and otherwise mistreated*
by Charlotte Allen.....44

A CLEAR AND PRESENT DANGER *Nobody at Concordia University knew what to do about an engineering professor named Valery Fabrikant*
by Morris Wolfe.....54

BOOKS *Jeremy Bernstein on German POWs and the American officers who educated them*.....66

RESEARCH FILE *Daniel Zalewski on the twenty-year search for the missing Coleridge*.....70

1995 GUGGENHEIM FELLOWSHIP WINNERS.....74

JOBTRACKS *Who got hired where: junior hirings, by discipline and graduate training, English through Music*.....77

CLASSIFIED.....84

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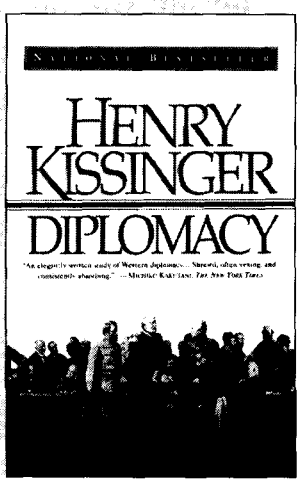

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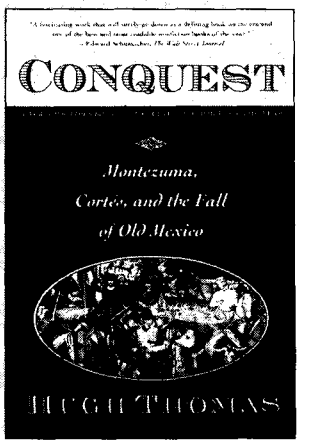

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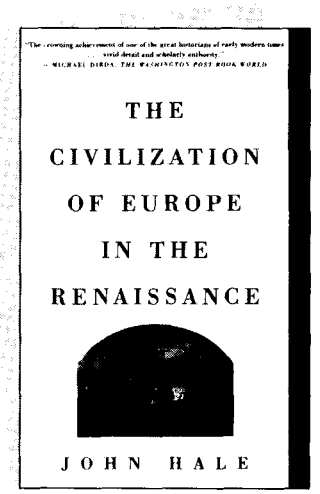

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Letters to the *Editor*

ROUTLEDGE REVIEWED

Curiously, the same week I read Robert S. Boynton's fine article on Routledge ["The Routledge Revolution," March/April], which ends with Bill Germano speculating about religion and spirituality becoming the next big thing in academe, I picked up the Jesuit weekly *America*. There, a columnist named John Martin writes about the meretricious uses of spirituality in television commercials. The author concludes that "none of this is too surprising. Madison Avenue's mission, after all, is to sell, and they have always felt free to use anything to do so. Spirituality is the latest gimmick."

In other words, once again advertising executives and the academic trendies seize on a gimmick simultaneously. Indeed, the article on Routledge confirms my conclusion that it is no accident that academics representing "marginalized" cultures (and often trained at elite Western institutions to which most Westerners have no access) become big in the academy at the exact same moment that the "Alternative Rock" section accounts for the majority of sales at record stores in malls across the U.S.

Of course, Routledge is not the cause, but merely a symptom of what I've heard people call "Rossification." This neologism tries to account for the specific phenomenon of Andrew Ross's academic stardom while simultaneously referring to the more general phenomenon of the commodification of academic knowledge.

Or to put it another way, the article on Routledge makes it very, very clear what killed Guy Debord.

In his equally fine article on Debord ["Prophet of Extremity"], Scott McLemee points out Jean Baudrillard's parasitic relationship to Debord and mentions that cultural studies–favorite Baudrillard was just the sort of academic Debord enjoyed attacking. Here's a passage where Debord singles out Baudrillard and his kind for derision: "We want ideas to become *dangerous* again. We cannot be accepted with the spinelessness of a false and eclectic interest, as if we were Sartres, Althussers, Aragons, or Godards."

The two articles, in short, complement each other well and shed some interesting light on how difficult it really is to become, and remain, an oppositional intellectual. Routledge's sexy, stylized marketing of ideas does not help in the least.

David Zauhar, *University of Illinois at Chicago*

Judge a book by its cover? I'm afraid you may have misled your readers by the way you reproduced and described the jacket of my book *Arresting Images* in your piece on Routledge. *Routledge* didn't juxtapose a cardinal with a bound, female torture victim, as you imply. Renowned photographer Andres Serrano did, to create a powerful indictment of the church's complicity in the subordination and maltreatment of women. The Routledge designer merely incorporated "Heaven and Hell" into her work; she did not create it.

Serrano is the artist once reviled in the Senate by Alphonse D'Amato, who ripped up a catalogue featuring Serrano's work and labeled it "filth" and "garbage." The Senator sought to preempt his constituents' right to make their own judgments. You've done something similar by virtually obliterating the woman's breasts with the spine of another book. Why the cover up? It degrades the artist's intentions, and sensationalizes my serious scholarly project. *Lingua Franca* is not *My Weekly Reader* or *Highlights for Children*. Your adult readers deserve to see the entire image and to draw their own conclusions.

Steven C. Dubin, *Associate Professor of Sociology, SUNY-Purchase*

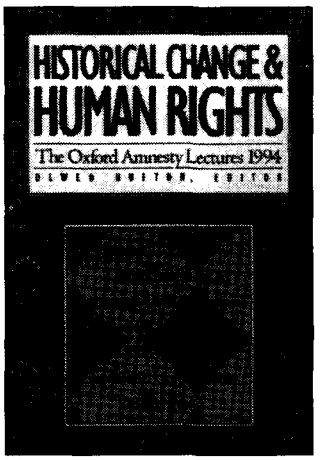
I appreciate Robert S. Boynton's overly generous estimation of my role in Routledge's cultural studies program. I hasten to add that Routledge editors in London,

continued on page 76

Letters to LINGUA FRANCA *should be double-spaced and accompanied by the correspondent's name, address, and telephone number. Letters may be edited for clarity or length.*

THE BASIC ISSUE:

History and Moral Choice



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Field *Notes*

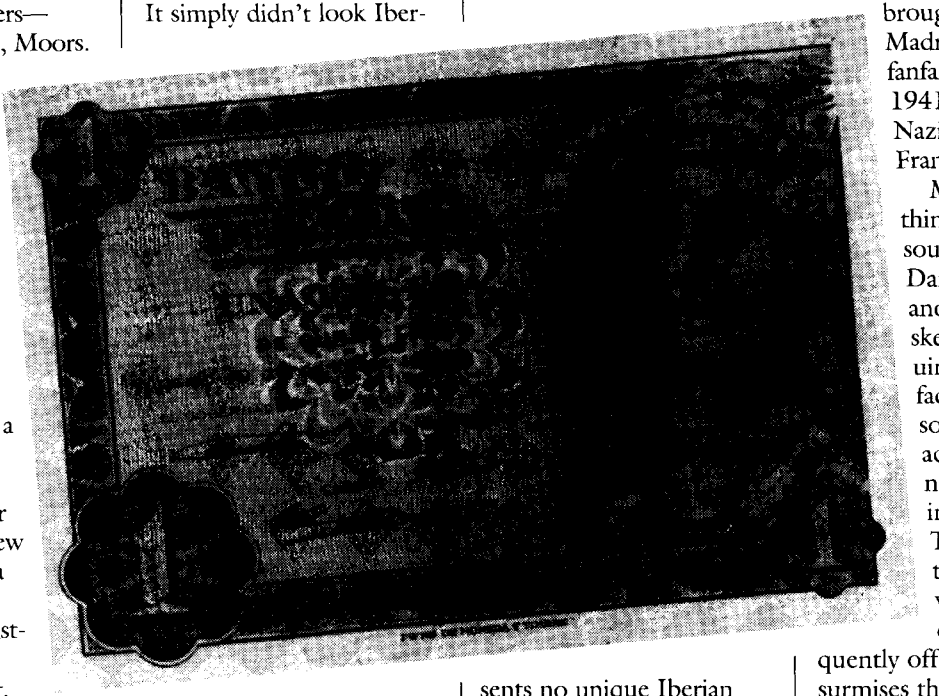
IT'S A BUST!

IN 1897, JUST AS SPAIN WAS losing the last of her overseas colonies, a sculpture of an ancient Iberian princess was unearthed in the village of Elche, near Valencia. The discovery pricked up a wilted sense of national pride. And ever since, the Dama de Elche has been held up as the artistic vindication of an Iberian race long overshadowed by the peninsula's many conquerers—Romans, Visigoths, Moors. During the Franco years, her image was stamped on every peseta note. And the bust is still the main attraction at the Museo Arqueológico Nacional in Madrid.

Leave it to a *norteamericano* to spoil the fun. "It's a total fake," pronounces John F. Moffitt, a professor of art history at New Mexico State and a leading American expert on pre-Christian Spanish art. To make his argument, he's written *Art Forgery: The Case of the Lady of Elche,* which has just been published by the University Press of Florida and will soon appear in Spain.

Moffitt says he's merely "pointing out the obvious" to Spanish scholars blinded by patriotism. Back in 1969, when the professor first saw the bust while studying in Madrid, he never doubted its authenticity. But years later, on a drizzly morning in the States, he had an epiphany: "The Dama just didn't *fit.* It simply didn't look Iberian." In fact, the Dama—which emerged from a supposed 2,000 year burial in pristine condition—has sometimes puzzled Hispanists: It's a bust, an unfamiliar form for the period; the sculpture is much larger than its alleged peers; and the huge "earrings" adorning the Dama lack precedent. More important, the sweet-faced figure conforms to modern standards of beauty, while other Iberian sculptures do not. The beguiling work, concludes Moffitt, represents no unique Iberian aesthetic—as Spaniards proudly claim—but rather fin-de-siècle pastiche.

Moffitt says he's merely "pointing out the obvious" to Spanish scholars blinded by patriotism.



Moffitt's own theory is that the Dama's discovery was a scam concocted by the landowner on whose property it was found, Manuel Campello y Antón. Familiar with newspaper stories about the huge sums that museums were paying for Iberian artifacts, Campello commissioned a forgery, then buried the bogus bust in a plot of land where it was sure to be discovered by workers planting pomegranate trees. It was, and within a week he sold the piece to the highest bidder: the Louvre. (Of course, this act of cultural treason endeared the "lost" Elche even more to Spanish hearts; it was finally brought back to Madrid with great fanfare by Franco in 1941, following the Nazi occupation of France.)

Moffitt also thinks he's found a source for the Dama's stylistic anomalies: the sketches of genuine Iberian artifacts that sometimes accompanied newspaper stories in the 1890s. These illustrations, he says, were sloppily done, and frequently off-scale. Thus, he surmises that the sculptor—whom he identifies as Francisco Pallás i Puig, the only forger in the region gifted enough to have pulled it off—used the drawings as the basis for his outsize creation. This theory would also explain the Dama's earrings: A widely published sketch of one female statue bears a clumsily exaggerated head-

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dress. With this evidence, Moffitt dates the Dama to 1896—a year before its discovery.

As expected, many old-guard Spanish scholars have reacted angrily to Moffitt's charge. Martín Almagro, a professor of Iberian art at Madrid's Universidad de la Complutense, scoffed to *El País* that "it's like saying that Velázquez's canvases were painted by his uncle!" And Alicia Rodero, director of the Museo Arqueológico, told the paper that the Dama is "completely authentic—guaranteed." Among those more willing to listen to Moffitt's arguments, however, there's some support. Juan Antonio Ramírez Domínguez, a prominent Hispanist at the Autonomous University in Madrid, says that scholars "have always raised doubts sotto voce" about the bust's authenticity.

For his part, Moffitt says he expected the ire: "Hey, everyone hated Copernicus for a while too." He says all that's left to be done is a carbon 14 test to determine the age of the Dama. If he's wrong, he'll deliver a public apology to all of Spain.

And even if he's right, the Dama may still keep her place in art history books. In 1906, Moffitt points out, the bust was the centerpiece of a wildly popular retrospective of Iberian art at the Louvre, a show seen by the likes of Picasso and Brancusi. After viewing the Elche, Brancusi immediately adopted his *taille directe*—or direct carving—technique, the very method used by the Dama sculptor. And Picasso is known to have been thinking of the Dama when he painted his *Les Demoiselles d'Avignon.* Indeed, suggests Domínguez, if the Dama is ultimately debunked, it can simply be moved out of its false home in the Museo Arqueológico—and across town to the Reina Sofía Museum of Contemporary Art. —*Daniel Zalewski*

PRIVATES ON PARADE

WE ALL KNOW THAT E-MAIL is supposed to facilitate transglobal friendship and maybe even world harmony. But might it also spawn irritation, anger, and shame? Already dozens, if not hundreds, of academics have become notorious for the stupid, insensitive, or arrogant comments they've posted on the now-ubiquitous discussion lists set up for every topic from Chicano Literature to Diplomatic History.

In the old days, the bonehead comment that someone in the audience made at an academic conference might be heard by only a few dozen people and then whispered to a few more folks in the corridors. Now, through the miracle of modern technology, these blunders of academic life can be instantly transmitted to hundreds or even thousands of strangers. And, because they are in easily transmitted digital form, it is almost inevitable that particularly stupid remarks will

RISING SON?

READERS OF MY ARTICLE ON THE JESUS SEMINAR ["AWAY WITH THE MANGER," January/February] may be interested to know that the seminar recently held its long-anticipated vote on the resurrection of Christ. The near-unanimous verdict: It didn't happen. It's more likely, the Seminar fellows decided, that Jesus' crucified corpse "rotted in some unknown grave," as a press release by the Santa Rosa, California–based group put it. Consumption by scavenger dogs, a pet theory of Seminar co-chair John Dominic Crossan, was another possible fate for Jesus' body, the fellows agreed.

The resurrection vote, which coincided with the Jesus Seminar's tenth anniversary as a scholarly consortium, continued the group's practice of issuing conclusive *pronunciamentos.* Typical was the declaration of longtime Seminar fellow Marcus Borg of Oregon State University that "a video camera present at one of Jesus' [posthumous] appearances would not have recorded anything on tape." The seminar also concluded that the Gospel accounts of Jesus' empty tomb were "a late legend," and that Joseph of Arimathea was not Jesus' "undertaker." A paper on grief psychology presented by Stacy Davids, a physician and student at Eden Theological Seminary in St. Louis, suggested that one reason why many of Jesus' disciples—the apostle Peter, Paul of Tarsus, and so forth—saw apparitions of their risen master was that they felt very bad about his death.

Not every biblical story was treated with such skepticism, however. One of those reported to have seen the risen Jesus was Mary Magdalene, who has recently become something of a Saint Gloria Steinem for feminist biblical scholars. Though the fellows cast black votes ("didn't happen") on Jesus' appearances to male disciples, they chivalrously voted gray ("might have happened, after all") on his apparition to Mary.

No matter. The seminar's release summarizing the proceedings asks: "Would [Jesus] subsequently have made faith dependent on special appearances to Peter, Paul and Mary?" Well, I didn't think "Puff the Magic Dragon" was divinely inspired myself. —*Charlotte Allen*

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Field *Notes*

quickly reach beyond the few hundred people who might subscribe to H-Urban or Chaucernet.

Even more problematic are those comments intended for only one other person but mistakenly transmitted to an entire list of people. As subscribers to such lists know, it is not uncommon for someone to type "reply" to a message, thinking he is writing to one close friend, only to find he is writing to several hundred not-so-close friends. For some reason, the list devoted to discussing the seemingly genteel subject of eighteenth-century studies has proved to be particularly prone to such errors. Last year, a prominent literary critic inadvertently posted a message in which he referred to the other subscribers to the list as "pathetic assholes."

Even more hapless was the literary scholar who, last December, moaned to a friend (and the 600 other subscribers to the eighteenth-century list): "I'm being punished for my sins by having to spend three days interviewing feminist theorists at MLA—forty dossiers to read next week when I'm not grading exams. Curiously, there seems to be very little 'theory' per se among the 200 applications; mostly literary history. Or perhaps I should say literary sociology, or maybe just sociology. The big topic for 1994 is (ugh) bodily fluids." Suitably chastened by his experience, the "bodily fluids" man subsequently explained, "One learns new things about technology all the time—like how to make an ass of oneself in front of an international audience of hundreds of people."

"One learns new things about technology all the time—like how to make an ass of oneself in front of an international audience of thousands of people."

Of course, not every misdelivered message is especially ill-tempered. Just a few days later, another eighteenth-century critic mass-distributed a note to her sister in which she mused on her own "brilliance, energy, resolution, etc." in finishing the semester's grading and reported triumphantly, "I bought us both nice new outfits at Gaetana's today—a whim, but I feel a wise one."

—R.J. Lambrose

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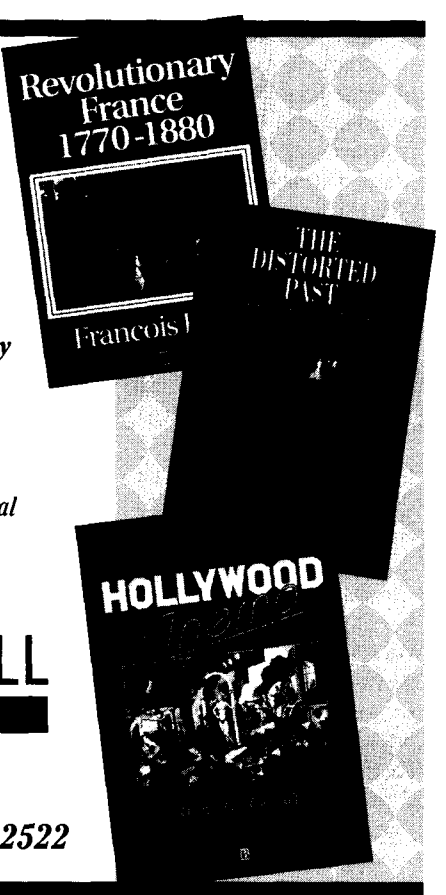

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FILM THREAT

IN ITALY, ACQUIRING AN undergraduate degree involves a great deal more than the shaking of hands and the tossing of mortarboards—it is a grueling affair. A student must present and defend a thesis before a commission of eleven professors, often while his or her entire family looks on. When the professors have heard enough—and sometimes that takes only ten minutes—they send student and entourage away, agree on a final grade, and summon everyone back. Then they announce the grade, and make the *proclamazione,* in which the head of the commission proclaims the student a *dottore.*

Only at that time is there much shaking of hands and general rejoicing. The family places a wreath on the graduate's head, sings special songs, and sometimes even strips the student down to only underwear to celebrate his or her new status. Like baptism, first communion, and marriage, college graduation is one of the great milestones of Italian life. Not surprisingly, professional thesis presentation photographers do a brisk business.

Three years ago, Paolo Ganzi, a *dottore* of agriculture turned filmmaker, picked up on a bright idea: Why not capture entire thesis defenses on videotape? Ganzi founded a company called Videoimmagine, which quickly began to do a lucrative trade with students and their families.

There was one initial snag, however: Faculty members were not thrilled.

Brenden Hussey, an American filmmaker now working with Ganzi in Bologna, says the cameras sometimes made professors, who seldom behaved as committee members should, uncomfortable. "Of the eleven, usually at least ten are paying no attention whatsoever to the proceedings," he says. "They play with laptops, chew gum, read the paper, smoke, and chat with each other." Not long ago, Hussey was taping a proceeding conducted by Umberto Eco. "At one point, while a nervous student was busy reciting the lines she had most likely practiced before the mirror for weeks, Eco got up from his seat and approached me. He told me that I had better do a great job editing, because if anyone saw him smoking in that room, where it was forbidden, he was going to jail."

Jittery academics notwithstanding, Videoimmagine made a killing. On a good day, graduates' families would buy several thousand dollars' worth of videotapes and a host of still photographs. And in this type of business, Hussey admits, it's easy to avoid paying the government the 45 percent in sales and income taxes it collects from other, more easily monitored, enterprises. The company quickly expanded in order to record presentations in all of the universities in the north.

In Italy, however, run-

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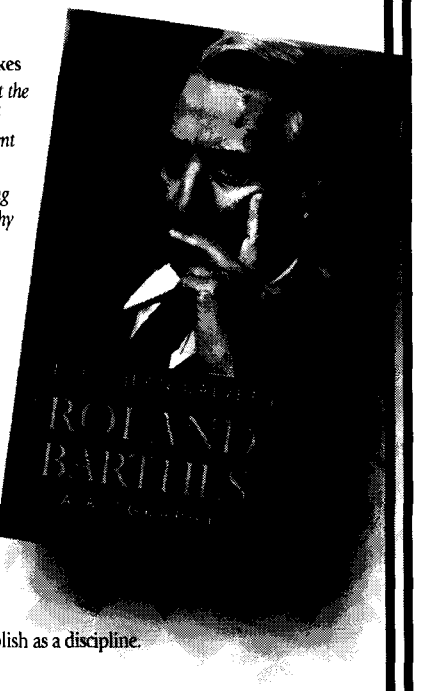

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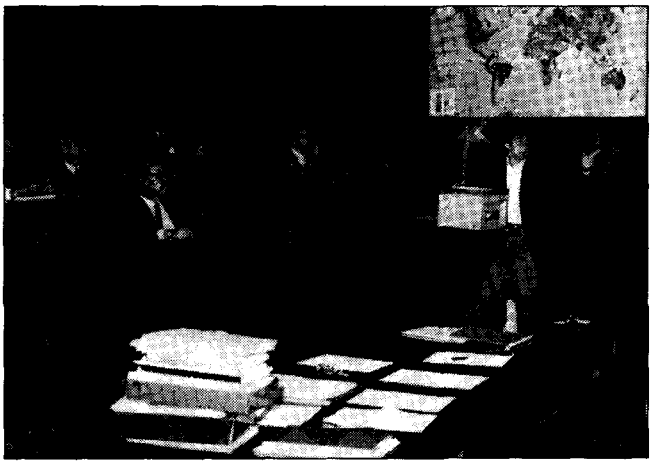


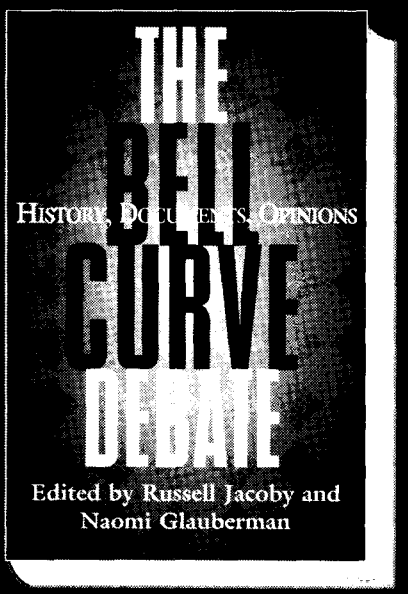
ning a successful business is seldom a simple thing. And to the relief of academics, Videoimmagine soon fell into trouble. Just as the company was hitting its stride, a Milanese concern called Campus decided to muscle its way into the university photography business and to shut down all rivals. According to Hussey, Campus "convinced" still photographers in the northern universities to start working for it, and to surrender 50 percent of their takings to the firm. If the photographers refused, Campus would thwart their attempts to sell photographs by giving away its own shots, free.

Eventually, Campus put the squeeze on Videoimmagine as well. "They didn't even need to use physical threats," Hussey says. Instead, Campus used a two-pronged ploy. First, it would give away free tapes to grateful families. If that didn't work, Campus photographers would suddenly become clumsy with their equipment and cause such a ruckus that the faculty would ban all videotaping. Thanks to this tactic, Hussey says, taping is now completely prohibited in Bologna. While Ganzi was absent, his Videoimmagine colleagues finally succumbed to Campus: For each taped thesis defense, Videoimmagine agreed to pay Campus 15,000 lire ($10), even when nobody bought the videocassettes.

Today, Hussey and Ganzi have abandoned Videoimmagine, and all but given up on the thesis-presentation business. Their new company, Asterisk Pictures, is shooting a film criticism pilot for Italian television. And all over Bologna, the video cameras are shut down and academics are lighting up cigarettes without fear.

—*Yvonne Abraham*

The explosive debate surrounding the controversial bestseller, *The Bell Curve*



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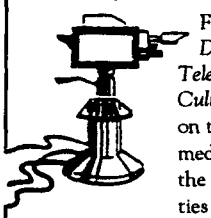

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WHERE'S WALDO?

NIKITA POKROVSKY WAS skipping stones on Walden Pond when he first heard the bad news: His new book, intended to be the first Russian-language biography of Ralph Waldo Emerson, had just been bumped by its Russian publisher. The publisher, it seemed, wanted to make room on its list for more jingoistic biographies of Soviet World War II generals. Pokrovsky, a professor of sociology at Moscow State University, was distraught, and when the press went belly up soon after, it was little consolation.

That's when Pokrovsky's friend Stuart Weeks of the Center for American Studies in Concord, Massachusetts, came up with an idea: Why not print the book in the U.S. and then ship it to Russia? Pokrovsky was dubious. In a country where even the Ministry of Defense can't pay its bills, coming up with the hard currency to self-publish a book is no easy proposition, and accepting charity offended his Russian—and Emersonian—sense of pride. Undeterred, Weeks devised a fund drive to bring the sage of Concord to the Eurasian steppes.

In the summer of 1993 Weeks sent a plea out over the Internet. In its time of crisis, he wrote, Russia desperately needs Emerson's message of self-reliance. What's more, he added, Emerson's spiritually charged individualism represents the best of American ideals, and the spread of his work might temper the rise of anti-American sentiment across the country. The response was heartening. The Ralph Waldo Emerson Memorial Association kicked in $1,000—and so did Ellen Emerson, a direct descendent of Ralph. In time, Versa Press in Peoria, Illinois (which prints Russian textbooks for American schools), agreed to do the job for a reasonable fee.

Ralph Waldo Emerson

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Unfortunately, Pokrovsky and Weeks had forgotten one thing: delivery. Pokrovsky recalls: "The printer said, 'I will finish the book by April; tell us where you want it shipped.' At that time, I should confess, we were so naive that we didn't even think of shipping the book to Russia." As a result, another fund-raising campaign was necessary. It was successful, and the books finally made it to Russia, where they are now being readied for free distribution to libraries.

Pokrovsky couldn't be happier. And, with cautious optimism, he even hopes that a Russian revival of Emerson might be just around the corner. "To live in Russia nonmaterialistically is now a dead end," he says. "People are crazy for money and, ironically, the counterbalance comes from the U.S. And this is Emerson."

—*Rick Perlstein*

ELGIN'S MARVELS

When Suzette Haden Elgin took early retirement in 1980 from her professorship in linguistics at San Diego State, she did not go gentle into that untenured night. Instead, she started a cottage industry—literally. With the help of her husband, children, and grandchildren, Elgin created the Ozarks Center for Language Study (OCLS), a minor empire of linguistic opinion-making run out of her underground house at the end of a dirt road in northwest Arkansas.

Elgin's a woman with more than a few irons in the fire—she runs her own tree nursery, illustrates the covers of science fiction novels, and keeps herself busy cashing royalty checks from her 1985 mail-order best-seller *The Gentle Art of Verbal Self-Defense* (Barnes & Noble). But it's her family-size think tank, with its peculiar mission of injecting science fiction into the sober field of linguistics, that ties together her labors of love. According to Elgin, linguistics and sci-fi should collaborate in inventing alternative languages, and hence, alternative worlds. As she boldly put it in an OCLS manifesto: "Linguistics is our best resource for bringing about social change; science fiction is our best resource for trying out changes before we make them, to find out what their consequences might be. It's time they got together."

To help realize this goal, the center created a newsletter called *Linguistics & Science Fiction* in 1981. (It's available from: OCLS, P.O. Box 1137, Huntsville, AR 71740-1137.) Every "bimonth" (Elgin's word) the newsletter delivers biting critiques of everything helping or hindering Elgin's project of better living through better language, from Ursula K. LeGuin (she helps) to the American Medical Association (it hinders). A sampler: "If nurses had their heads on straight . . . they would take a name that implies status and dignity and autonomy and nonsubordination.... Mail that physicians bent on linguistic sabotage tried to send to 'American Nursing Association' and 'Tulsa Bureau of Home Nurses' would be returned unopened, marked 'Address Unknown.' And doctors who went at the sabotage by murmuring about abandoning tradition would be advised to go back to calling themselves *barber-surgeons.*" In Elgin's preferred cosmos, physicians would have to address their letters to the "Tulsa Bureau of Home Healists."

Back-cover illustration for The Judas Rose by Suzette Haden Elgin

When not delivering verbal spankings, Elgin writes novels. Her latest series, *Native Tongue* (DAW Press), chronicles the twenty-third–century adventures of the women of the Chornyak clan as they try to break the shackles of subjugation by inventing a new language. Centuries of labor yield the dialect of Láadan, which takes down an oppressive society by expressing concepts that can be uttered in English only through tongue-tying circumlocution. *Ramimelh,* for instance, means "to refrain from asking, with evil intentions; especially when it's clear that someone badly wants you to ask—for example, when someone wants to be asked about their state of mind or health and clearly wants to talk about it." (A Láadan dictionary and grammar is available from OCLS, too, and can take its place on the shelves of the intergalactically impaired next to linguist Mark Okrand's *Klingon Dictionary.*)

In aspiring to alter our thinking by reforming our language, Elgin shows her allegiance to the controversial Sapir-Whorf, or linguis-

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tic relativity, hypothesis: that language plays a guiding role in formulating what it's possible for human beings to think about conveniently. Recently, however, the whole idea of linguistic relativity has taken a beating at the hands of some of her former colleagues. In his bestseller *The Language Instinct* (HarperPerennial), MIT's Steven Pinker mercilessly lampoons Benjamin Whorf, a Connecticut fire inspector and armchair anthropologist who cobbled his sweeping theory from a few ill-translated snatches of Apache.

Meanwhile, other linguists ask: Does changing something's name *really* change how we think about it? "Look at what has happened to grave diggers," says Frank Anshen, a professor of linguistics at SUNY-Stony Brook. "They became 'undertakers,' 'morticians,' 'grief-counselors,' and God knows what. And we *still* make fun of them! A 'healist' would still be the one who held the gloves while the doctor put them on."

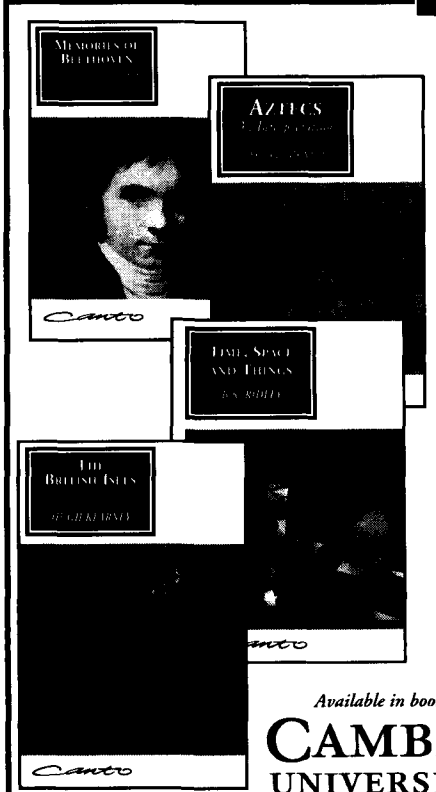
Though Elgin doesn't defend Whorf's scholarly methods ("Everyone's field methods were sloppy in those days"), she does fiercely defend his legacy in the pages of *Linguistics & Science Fiction*. Linguists like Pinker, she says, caricature Sapir-Whorf by viewing it as a theory concerned with distinctions among languages. Instead, she claims, the theory was really meant to explain how people think differently *within* a single language. And Anshen? "You got a real live linguist and that was the best he could do?" she fulminates. "Ask a *nurse* whether she'd rather be called a 'nurse' or a 'healist'!"

Apparently, her beloved science's obdurancy is starting to get Elgin's backwoods dander up. "You know, when we first entered Desert Storm," she says, "you heard every anchor make that awkward recovery—'and our boys, uh, boys and girls in the, uh, men and women in the Gulf'— and, of course, the meaning of 'boys' totally *changed*. You can tell ordinary people that, and they understand. Why don't academics? I think it's because they like to argue."

—*R.P.*

Elgin says linguistics and sci-fi should collaborate in inventing alternative languages, and hence, alternative worlds.

Canto



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BREAKTHROUGH BOOKS JAZZ

Steven Feld, professor of anthropology at the University of Texas, trombonist, and co-author, with Charles Keil, of *Music Grooves: Essays and Dialogues* (Chicago, 1994).

Feld says that all discussions of jazz studies nowadays begin with **Paul Berliner**'s magisterial ethnography of the creative process, ***Thinking in Jazz: The Infinite Art of Improvisation*** (Chicago, 1994). He lauds Berliner's "equal doses of musical humility and scholarly obsession," and says that "this is *the* academic book to read if you're reading only one." Feld also often goes back to **A.B. Spellman**'s study of musicians Ornette Coleman, Herbie Nichols, Cecil Taylor, and Jackie McClean, ***Four Lives in the Bebop Business*** (Limelight, 1985). "This classic reads as powerfully now as it did when I first fell in love with it in 1967 as a college freshman," he says.

Eric Hobsbawm, author of *The Age of Extremes: A History of the World, 1914–1991* (Pantheon, 1995) and, originally under the name Francis Newton, *The Jazz Scene* (Pantheon, 1993).

"The jazz book which I've lately found the most stimulating from an historical point of view is **David Stowe**'s ***Swing Changes: Big Band Jazz in New Deal America*** (Harvard, 1994). It's one of the few books that tries to tie the development of jazz to the atmosphere, mood, and politics of New Deal America—and, as most people know, there is a close connection, particularly in New York. The other book that I go back to quite a lot is ***The Duke Ellington Reader*** (Oxford, 1993), edited by **Mark Tucker**. That, it seems to me, is almost a model: a compendium of critical writings assessing this great man. I think it's worth the attention if only because it reprints the famous piece on Ellington in *The New Yorker*, 'The Hot Bach,' which appeared in 1943. It also, incidentally, fails to mention what the other book notes, that the FBI had a file on Ellington because he was thought to be too active in radical causes in the years leading up to the Second World War."

Krin Gabbard, professor of comparative literature at SUNY-Stony Brook and editor of *Representing Jazz* and *Jazz Among the Discourses* (both published by Duke in 1995).

Gabbard notes that since the ferment in jazz studies is so young, some of the most important books have yet to be published. "I'm thinking in particular of **Scott DeVeaux**'s long-awaited study of early bebop and the anthologies of documents for a cultural history of jazz being compiled separately by **Robert Walser** and **Robert O'Mealley**." Among more imminent publications, Gabbard recommends **David Hajdu**'s ***Lush Life: Billy Strayhorn—A Story of Jazz and Cocktails*** (forthcoming from Farrar, Straus & Giroux), noting that Strayhorn is "perhaps the least understood of all major jazz artists" and praising the book's "compelling account of the interracial, predominantly gay milieu that Strayhorn inhabited."

Ronald Radano, assistant professor of ethnomusicology and Afro-American studies at the University of Wisconsin-Madison and author of *New Musical Figurations: Anthony Braxton's Cultural Critique* (Chicago, 1993).

Radano agrees that the best is yet to come for book-length jazz studies, and cites exciting journal articles by Ingrid Monson (*Critical Inquiry*), Scott DeVeaux (*Black American Literature Forum*), and Gary Tomlinson (*Black Music Reserach Journal*). Meanwhile, he suggests ***Reading Jazz*** by **David Meltzer** (Mercury House, 1993), an anthology of far-flung writings. "For Meltzer—whose informative 'Pre-ramble' recalls Paul Feyerabend's *Against Method*—'jazz' appears to be less a sound-specific entity than a discursive artifice fluctuating to the rhythms of mass mediation. What is nearly lost in this textual flutter, however, is the musician's voice. For this, seek out musician **Johnny Otis**'s memoir, ***Upside Your Head! Rhythm and Blues on Central Avenue*** (Wesleyan, 1993), which speaks volumes about the ingenuity of the black improvising musician working in the contexts of American public culture."

Mark Tucker, associate professor of music at Columbia and author of *Ellington: The Early Years* (Illinois, 1991).

Tucker has high praise for Berliner's *Thinking in Jazz* too, especially its 250 pages of musical transcription and analysis: "What a luxury in this era of downsizing!" He says that along with Gunther Schuller's *Early Jazz* and *The Swing Era*, Berliner's book will become a core text in jazz studies. Tucker also singles out **Reid Badger**'s ***A Life in Ragtime*** (Oxford, 1995), a biography of bandleader and composer James Reese Europe, which, he says, "vividly brings to life an important but hitherto obscure figure in the transition from ragtime to jazz. Badger's biography explains the scope and nature of Jim Europe's achievements and helps us better understand

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how African-American jazz and blues exploded on the national scene in the 1920s."

William Kenney, professor of history at Kent State and author of *Chicago Jazz: A Cultural History, 1904–1930* (Oxford, 1993).

Kenney also wants to call attention to a ragtime biography. **Susan Curtis**'s ***Dancing To a Black Man's Tune: A Life of Scott Joplin*** (Missouri, 1994) "richly shows how Joplin's music—though definitely not Joplin himself, who was shunned—was incorporated into mainstream American culture." And he likes **Cathy Ogren**'s ***The Jazz Revolution: Twenties America and the Meaning of Jazz*** (Oxford, 1989). "It's an attempt to bring together jazz and the literature of the Harlem Renaissance, which isn't often done too well," he says. "Even though she's very much of a scholar doing academic history, Ogren hews to a basic tradition of oral culture—the performer interacting with the audience. She doesn't whiten up the subject unduly."

Michael Jarrett, associate professor of English at Penn State-York, has completed a manuscript called *Drifting on a Read: Jazzography and Heuretics.* Jarrett is a literary critic who specializes in novels about jazz. His favorite is **Michael Ondaatje**'s ***Coming Through Slaughter*** (Norton, 1976), "an artfully jumbled docunovel" that ostensibly explores the life of New Orleans cornetist Buddy Bolden: "the jazz world's first tragic hero." But Jarrett says the book's really about "Ondaatje interrogating his own—and by extension, every jazz fan's—infatuation with myths of romanticism." Jarrett further recommends ***Bedouin Hornbook*** by **Nathanial Mackey** (Sun & Moon, 1995), a meditation on the mystery of creativity, which chronicles the fictional doings of N., "a founding member of a musical collective known as the Mystic Horn Society, an aggregation redolent of the Sun Ra Arkestra and the Art Ensemble of Chicago." He also praises the imaginative approach of **Geoff Dyer**'s ***But Beautiful: A Book About Jazz*** (Vintage, 1991), an album of profiles that combines received ideas with daring invention in much the same way a good jazz soloist does.

Ben Sidran, author of *Black Talk* (De Capo, 1981), pianist, proprietor of Go Jazz Records, and former host of *Sidran on Record*, on NPR.

Sidran recommends an old chestnut. "My copy of **Amiri Baraka**'s ***Blues People: Negro Music in White America*** (William Morrow, 1963) is so dog-eared and thoroughly annotated that it could serve as an illumination of my own search into the mysteries of black music in America. It begins by examing the resilience of Africanisms in black America. Along the way, the history of African-Americans stands out in bold relief against the context of Western values. A watershed book." Another groundbreaker, originally published in 1955, is ***Hear Me Talkin' To Ya: The Story of Jazz As Told By The Men Who Made It,*** edited by **Nat Shapiro** and **Nat Hentoff** (Dover, 1966). It's oral history, says Sidran, "remniscent of the best of Studs Terkel."

James Lincoln Collier, author of *Jazz: The American Theme Song* (Oxford, 1993) and *The Making of Jazz: A Comprehensive History* (Houghton Mifflin, 1978).

Collier has come to rely on the ***New Grove Dictionary of Jazz*** (Grove, 1994). "The dictionary contains hundreds of biographic sketches of musicians, but also lengthy articles on subjects never touched before, like the seventy-page listing of nightclubs and other jazz venues, or the long discussion of jazz recording techniques." The only problem is that the original two-volume edition cost about $300. "But now," says Collier, "Grove has reissued it in a single-volume edition for about $50. No jazz fan should be without it."

Tom Piazza, author of *The Guide to Classic Recorded Jazz* (Iowa, 1995) and *Blues and Trouble*, a short-story collection (St. Martin's Press, 1995), pianist, and contributor to *The New York Times* and *Atlantic Monthly.*

Thomas Owens, *Bebop* (Oxford, 1995). "Owens does something valuable and new by offering musical transcriptions—in the manner of a string quartet score—of what an entire group is doing during an entire recording. This places the soloist in an ensemble context, without which it is impossible to fully understand what the soloist is doing." Piazza is also excited about **Nathan W. Pearson Jr.**'s ***Goin' to Kansas City*** (Illinois, 1987; paper, 1994). This oral history "places musicians such as Count Basie, Lester Young, and Benny Moten within the milieu of the club owners, policemen, mobsters, and prostitutes who formed the economic infrastructure within which they made such durable music."

—Rick Perlstein

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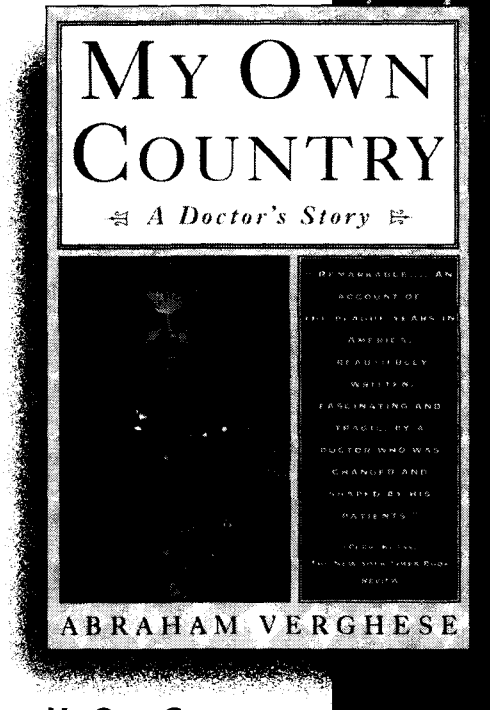

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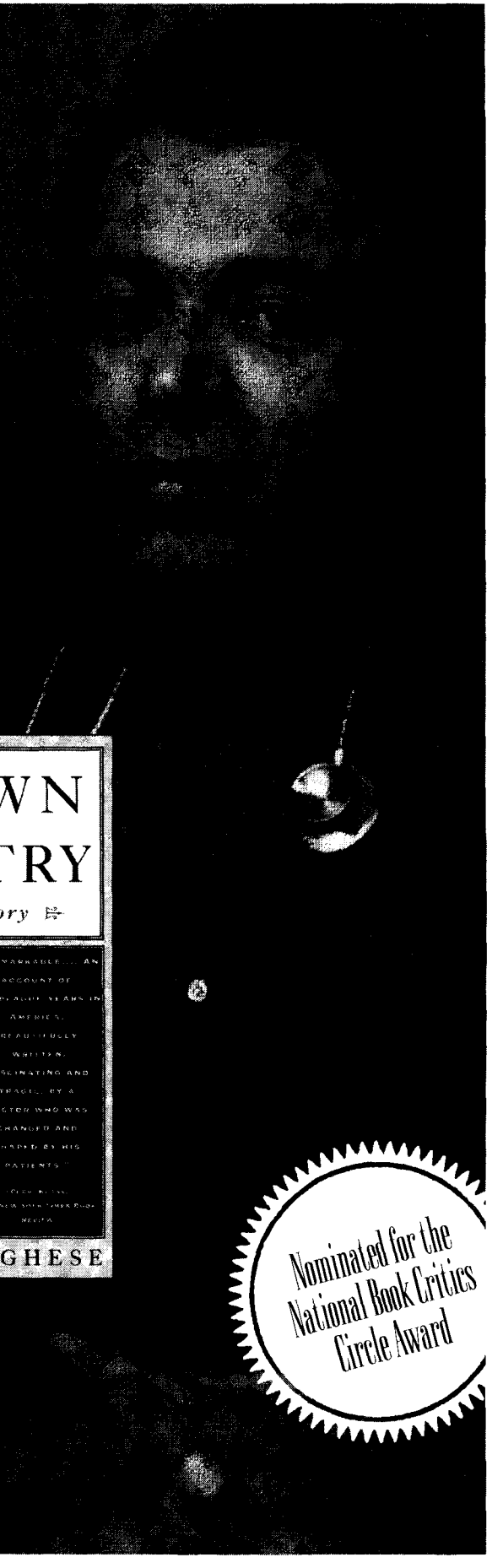

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Inside *Publishing*

IN THE NAME OF THE FATHER

Carl Jung may have died three decades ago, but his stern, spooky influence is still felt—at least in the publishing world. Just this spring, Princeton University Press halted production of a collection of the psychoanalyst's writings entitled *Mysteria: Jung and the Ancient Mysteries.* The reason, apparently, is that the Jung family had objected to the Jung-averse views of the book's editor, Richard Noll.

Carl Jung

The story began when Princeton published Noll's earlier work, *The Jung Cult: Origins of a Charismatic Movement,* last year. The book was a spirited attack on Jungian analysis, arguing that Jung had set out to create an Aryan religious cult of sorts, and succeeded. As the book neared its publication date, Princeton sought the approval of a source outside the academic establishment: Jung's family. Princeton's Bollingen Series, after all, is the sole publisher of Jung's papers, and the press has a long-standing relationship with his descendants. Although Princeton made it clear that it would go ahead with publication of *The Jung Cult* regardless of the family's response, Noll's editor, Deborah Tegarden, let the Jungs know that the book might seem a bit harsh on the late paterfamilias. Happily, word came back that all was well and that the Zurich-based clan welcomed this addition to scholarly discussion.

Trouble soon arrived, however. In October, a month before *The Jung Cult* was due out, Noll returned from a research trip to Mongolia and penned an op-ed piece in *The New York Times* comparing Jung and Swiss death cult leader Luc Jouret—both men were sun worshipers, and worse. Needless to say, the piece did not please members of the Jungian establishment, some of whom remembered Noll as a once-active participant in Philadelphia's Jung scene. Letters, expressing both outrage at Noll's attack and suspicion that he was trying to "kill the father," were fired off in every direction—some, no doubt, to the Jung HQ in Zurich.

It's at this point, apparently, that the Jung family reconsidered its initial approval of the book, and summoned Princeton press's top management to Zurich. Noll maintains that the first item on the Jung family agenda was to convince Princeton to take *The Jung Cult* out of circulation. Princeton denies this—and in any event, the book, which won the American Association of Publishers' 1994 award for books in psychology, is about to hit its second printing. On the other hand, according to Tegarden, the Jung family did succeed in getting the press to stop production, in the eleventh hour, of its forthcoming *Mysteria.* This volume was supposed to present the archival materials upon which Noll's argument in *The Jung Cult* was based. Instead, the book was unceremoniously yanked from Princeton's spring catalogue. And, since Princeton controls access to the original documents, Noll can't take his collection elsewhere.

Princeton's solicitude toward the Jung family is not surprising. As one former Princeton editor comments, "It's definitely the house of Jung, and [acquiring] the whole Bollingen Series in the late Sixties really saved the place." Moreover, the press is required to secure a contractual rider from the Jung family whenever it proposes a new arrangement of the master's material. From a legal point of view, it seems, the cancellation of *Mysteria* is perfectly legitimate, if ill-timed. After all, Tegarden says, "their grandfather wrote the book."

Noll, of course, is displeased and has been trying to take his grievances to the court of public opinion. "I know Richard has got a bee in his bonnet," Tegarden observes, but adds that the case is not open for debate. As for Noll's fifty-one-page introduction to *Mysteria*, she says that Princeton has offered it back to Noll, even though the publisher has the legal right to it. And, despite all the hubbub, Tegarden stands by *The Jung Cult.* It's an angry book, she admits, but "almost everybody agrees it's good, original scholarship."

So where do things stand? Timothy Mennel, who helped edit *The Jung Cult*, concludes, "Princeton knew they were walking into trouble by taking this thing on in the first place—but I don't think they had a sense of how much trouble." —*Jessica Marshall*

CULVER PICTURES

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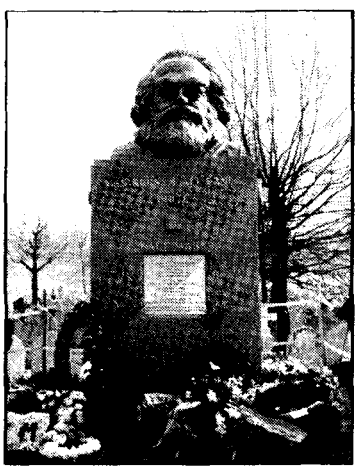
SPECTERS OF MARX

On the cover of Ronald Aronson's *After Marxism* (Guilford, 1995) is a photograph of Karl Marx's tomb in North London. The master's bearded visage peers out from atop a granite monolith; engraved below him are the words of *The Communist Manifesto*, "Workers of All Lands Unite," and below them, Marx's eleventh thesis on Feuerbach: "The philosophers have only interpreted the world in various ways; the point, however, is to change it." And peeking out from behind a giant memorial wreath of flowers is a two-year-old girl. She is dancing on Marx's grave.

The girl is Aronson's daughter Pamela, and that faded vacation snapshot has a powerful resonance for him. In 1989, Pamela Aronson argued in her college senior thesis that Marxism was of no guidance to her as a feminist. Her pro-feminist dad, who had been a Marxist philosopher and activist since 1962, was convinced, and six years later, published the book whose cover she graces. Its argument: Since social change is no longer produced by Marx's workers of all lands, and the philosophers writing in his name are doing precious little world-changing, those who wish to remain radicals must no longer remain Marxists. Thus his elegy for the sage of Trier: "So long a lodestar for so many, Marxism has simultaneously been our albatross; now that it is falling from the collective necks of those who want to think and act toward radical change, it is time to move without its security, its elegant defining of terms—and equally, without its weights, its haunting and inhibiting effect."



Gravesite of Karl Marx, London

THE HULTON-DEUTSCH COLLECTION

Aronson's hopeful testament—part memoir, part theoretical treatise—is only one of a number of recent books and articles that are reassessing Marxism after the catastrophies of Stalinism, the fall of the Wall, and the rise of social movements like feminism, gay liberation, and environmentalism. Their titles end, usually, with question marks: *Whither Marxism?* (Routledge, 1994); *What's Left?* (Massachusetts, 1995); "What Was Socialism?" (an article in *The Nation* by novelist Norman Rush). And in contrast to the up-from-communism converts of the Cold War, their authors are generally uncertain of where to turn next. In his controversial polemic, Rush proposes a radicalism that is "ad-hoc, crisis-oriented, pluralistic in its sources," and lacking any "overarching ideal." As he admits, "It will be ungainly and will involve some competing, unlovely propositions."

In many ways, Aronson's farewell to Marxism follows from Marx's own views: A sound theory needs a social movement; if there's no movement speaking in the name of Marxism, then there's no Marxism. For others, however, it seems more likely that Marxism can be updated for new times. Take Carole Biewener, the chair of the Simmons College economics department and co-editor of the collection *Marxism in the Postmodern Age: Confronting the New World Order* (Guilford, 1995). Animatedly defending the spirit of her book's title, she insists on a more plural definition—"There *are* different Marxisms. People are going to see different *kinds* of class struggles," she says.

And, indeed, her volume, compiled with Antonio Callari and Stephen Cullenberg from a 1992 conference at U. Mass.-Amherst, is nothing if not diverse: The fifty-two position papers range from a defense by Joel Kovel of the neglected religious dimension of Marx's thought, to a discussion by war-horse dialectician Ernst Mandel on "The Relevance of Marxist Theory for Understanding the Present World Crisis," to Barbara Epstein's consideration of the UFO panic of the 1950s. Cullenberg, who organized a similar 1992 stock-taking conference at UC-Riverside, echoes Biewener's eclecticism. "Usually I describe myself as a postmodern Marxist," he says. "Just because you don't have epistemological certainty, that doesn't mean you can't persuade or try to influence people about the way the world is—and take a political position."

But is this Marxism? Some Marxists would scoff at Cullenberg's brand of open-ended pluralism. In *The Pristine Culture of Capitalism* (Verso, 1991), for example, Ellen Meikskins Woods complains that the postmodern turn in Marxist theory has failed to cut through the thicket of diversity and forge a coherent account of global oppression. "The critical totalizing power of social theory," she writes, "has been definitively suppressed at the very moment when the world is coming ever more within the totalizing logic of capitalism and its homogenizing impulses." Here Woods is speaking in Marxism's traditional language of universalism and economic analy-

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sis. Postmodern Marxists like Cullenberg and Biewener, however, reject the primacy of these tenets, maintaining that the hyphenated radicalisms of the age of identity politics can still be Marxist. They argue that socialists need not attempt to speak to "everyone," and of "everything," to bring about political change.

"I gave a lecture in Moscow, and I started with a quotation from Marx. And everyone started laughing."

Sometimes, of course, it's hard enough just to speak to *anyone*. Or so Cornell professor Susan Buck-Morss, author of influential volumes on Walter Benjamin and the Frankfurt school, discovered on a recent trip to Moscow. "In Russia," she says, "philosophers were reading Adorno, Benjamin, Foucault. I thought we could revive the international Marxist dialogue." But she tells a chastening story: "I gave a lecture at the Moscow Institute of Philosophy and I started with a quotation from Marx. And everyone started laughing. I had no idea why. It turns out that's the way every party intellectual *had* to start their lecture in the old days—with a quote from Marx or Lenin. So they thought I was parodying a non-thinking apparatchik!"

For all that, Buck-Morss hasn't abandoned some of her old-fashioned Marxist inclinations. After witnessing Moscow's financial chaos, she's "more convinced than ever that economics determines." But in America, she admits, it is precisely this traditional materialist orientation that raises hackles. "I tried to write about the economy by using Marxism, but I found that as soon as I mention Marx, people think I'm talking about Marx*ism*," she says. "I was called a Stalinist at a feminist conference for talking about economics! So now I just write about the economy without mentioning Marx."

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Things weren't always so. Buck-Morss recalls that in the early Eighties she could count on an enrollment of at least seventy for her undergraduate introduction to Marx. By 1992, her lecture course had become a ten-person seminar. "Quite frankly, undergraduates at Cornell don't think they have the luxury to study something which seems as specialized as Marx these days," she says. "It would be like taking a course in, um . . . "—she takes a long pause to search her mind for something appropriately arcane—"the history of southern France between 1300 and 1400."

There are ironies here. Seventy students enrolled in an introductory course on Victorian literature might well be taught, for example, that cultural artifacts must be analyzed in terms of the power relations that shape them. The specter of Marx haunts this conviction. But even while many agree on the usefulness of certain Marxist insights, Marx's overarching, universalist vision of human liberation seems to have evaporated somewhere along the way.

Outside the academy, meanwhile, socialism keeps a lower profile than ever; all it takes to break a veteran politician into a cold sweat these days is to whisper, "Are you now, or have you ever been, a supporter of George McGovern?" This unfriendly political climate "creates a very emotionally complicated situation for many Marxists," says Peter Wissoker, who oversaw the publication of *After Marxism* and *Marxism in the Postmodern Age* at New York's Guilford Press. Still, there are many who insist on keeping the Marxist label. Robin D.G. Kelley, a professor of history at NYU who specializes in African-American cultural radicalism, is one. Sure, he says, it is his analysis of how the world works that makes him a Marxist, "but it's also a certain kind of *utopianism*. I want to admit that. Marxism will always be around. It will be a useful tool of analysis for some, an ideological punching bag for others. And for still others, it will be a dream."

Ronald Aronson, characteristically, is blunter in his prognosis. "Marxists are filled with denial about the end of Marxism," he says. "The ship's sinking, and they don't want to leave it for . . . *what?* Being a 'radical'? I see nothing wrong with just calling myself a radical." Besides, he adds, calling yourself a radical "raises more eyebrows at cocktail parties, and gets you in more interesting discussions with your dentist than saying you're a Marxist, which, after all, has no more than an academic connotation these days."

—Rick Perlstein

THE LAW OF RETURN

Until fairly recently, only the biggest independent bookstores could afford a deluxe inventory software program. But today, newfangled computer systems with names like Books in Store and Trademaster are within reach of almost any operation. While this may be good news in the independents' battle to survive the onslaught of superstores, it is certainly bad news for authors whose works need a substantial amount of shelf time to find readers.

The new inventory gospel is simple and irresistible—"Bookselling is about keeping track of a lot of different discrete items," says Kim Daly, a sales representative at WordStock, one of the oldest software suppliers. And she insists that even the most recondite bookseller will be lured by her firm's promise of increased liquidity and decreased piles of uncatalogued inventory in the stockroom. The advantages of rational retailing can be significant. "Just in time" ordering, as it's called, allows bookstores to flirt with a demand-driven inventory—which may come as something of a relief after years of supporting a browser's supply-side economy.

"The computer is merciless in terms of what it tells you to get rid of."

But pity the poor books that don't have buyers lining the aisles. According to Susan Donnelly, sales manager for the University of Chicago Press, unsold books used to be returned to their publishers on a rather "haphazard schedule"—that is, whenever the bookseller felt like it. Those times are now gone. "The computer is merciless in terms of what it tells you to get rid of," Daly proclaims, although she notes that reprieves are sometimes offered. Consider the *Oxford English Dictionary*, for example. "A bookstore might sell one of those every three years, but you can't just keep returning it. You have it there, it's a service." So her software allows stores to keep two on the shelf, "and when one disappears, you get another one, regardless of what the sales history says."

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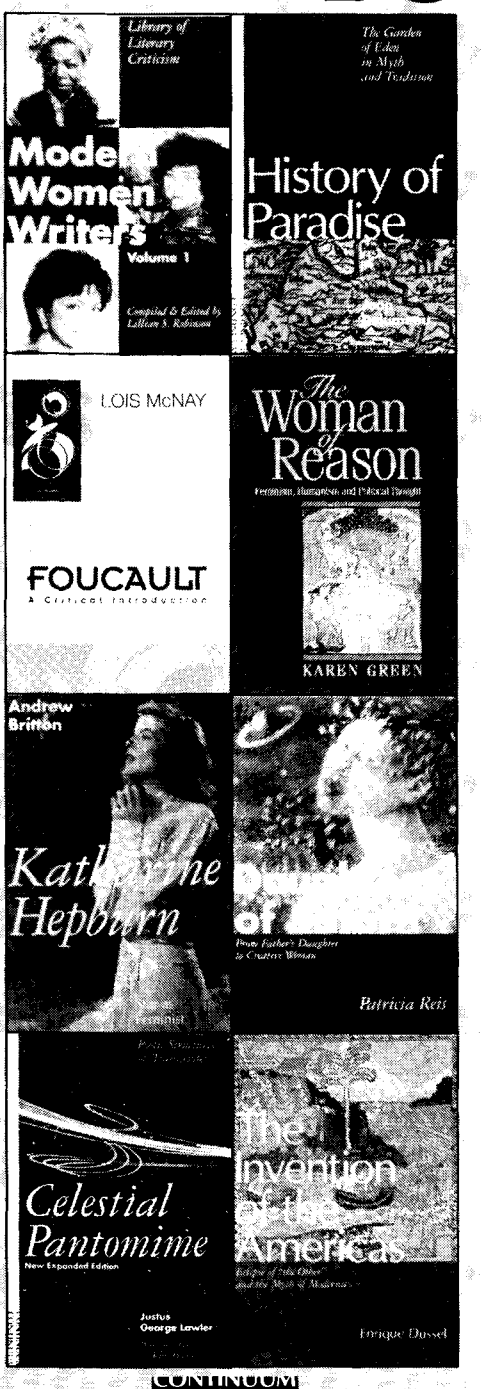

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Inside *Publishing*

If your work does not have the status of the *OED,* however, you might be a tad concerned. Glen Legere, the accountant-turned-president of WordStock, suggests that academic writers look into more aggressive promotion to jump-start sales and keep their newborn books from being sent packing. However, it seems unlikely that readings and book signings are in the offing for most faculty members. Better to look for a software-free establishment.

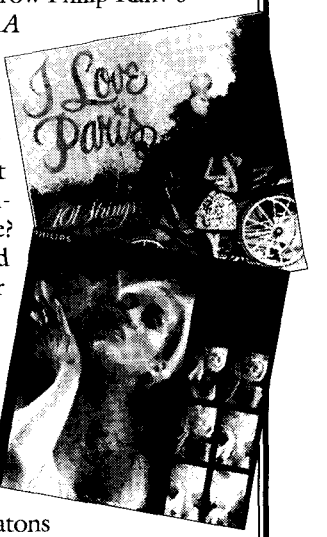
And, luckily, there are still a few bookstores hewing to the path of the Luddites. How are they surviving? "I would like to say very well, but that makes it sound like we're surviving very well," says Arthur Paul, the buyer at thus-far-computerless Books & Co. in Manhattan. Daly acknowledges that bookstores willing to commit to slow-selling titles have "a mission." But, she observes, "the ones who really have a mission are having a hard time right now. Keeping things on the shelf for five years is not necessarily good business." —*J.M.*

THE MUZAK MAN

George Owen Squier, father of Muzak

Few readers of *Lingua Franca* or the mainstream book reviews can have missed the recent brouhaha stirred up by the so-called new musicologists. Their effort to bring the categories of class, gender, and sexuality to the analysis of the composition, performance, and reception of the musical canon has elicited more than a few sour notes from the self-appointed Trustees of the Tradition, most of whom have been content to leave such contextualizing to the historians of folk, ragtime, jazz, swing, rock and roll, and rap. Why trade the big money of Aesthetic Transcendence for the chump change of Cultural Resistance? Connoisseurship, after all, can get you aisle seats, while partisanship usually leaves you standing—for one thing or another.

Yet one wonders how the palefaces and redskins of music history (to borrow Philip Rahv's terms) would respond to Joseph Lanza's recent book, *Elevator Music: A Surreal History of Muzak, Easy-Listening, and Other Moodsong,* which was published by St. Martin's last year and will appear in paperback from Picador in August. It is no easy task to foreground background music, but Lanza has done just that with his inspirational account of the indescribably gentle musical form that a former brigadier general (of all people) first piped into factories some sixty years ago and that still haunts the airless confines of dentists' offices, diners, and movie theater lobbies. Transcendence? No question, says Lanza. "Ever see those cartoons where a person dies and you watch the ghost leave the body, with harps?" he asked an interviewer from *New York* magazine recently. "That's what I'm getting at. [Muzak] takes the original personality out of a song and replaces it with a spectral one. I love it."



But what about resistance? That, too, is built in, he assures us. "If you were to actually hear [Bob] Dylan," he says, "you would be distracted." But with Muzak, "you can reimagine" the song. "You can appropriate the music—make it part of your life." And how true that is. Once again we consumers have to be reminded that we are not the passive cultural automatons those Frankfurt schoolmarms have made us out to be. We run the windmills of our own minds, and we'll thank you not to tilt at them. Theodor Adorno and Kurt Cobain may be spinning in their graves, but our heads are high, and our feet are firmly planted on the great Elevator of History.

Going down? —*R.J. Lambrose*

ROBBING THE CRADLE

When Marc Stein began presenting his research on gay and lesbian life in postwar Philadelphia, he caused a modest sensation. "Every time I gave a talk," he recounts, "I'd get interest from one or two publishers." So Stein did what more than a few in-demand professors do: He hooked up with a topflight New York literary agent. Stein and the Frances Golden Agency negotiated with eight university presses, narrowed the field down to three, and eventually

NATIONAL ARCHIVES

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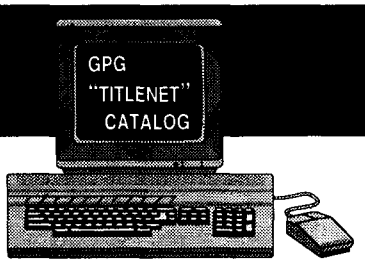
signed an advance book contract with the University of Chicago Press.

The thing is, Stein wasn't a professor. He was a fourth year graduate student at the University of Pennsylvania, with the end of his dissertation only barely in sight. And therein lies a tale. In an age of financial pressures and glittering superstores, university presses are more keen on pushing crossover blockbusters than ever before. And they've hit on gay and lesbian history as the Garth Brooks of academic discourses: Rare among scholarly genres, it sells equally well to professional and lay readerships. Only, since the ranks of the established professoriat working in the field are thin, the presses are courting graduate students with abandon.

University presses have hit on gay and lesbian history as the Garth Brooks of academic discourses.

The problem is that no matter how many book deals they garner, those grad students still face arid job prospects. Take John Wrathal, who defended his dissertation "'Take the Young Man By the Hand': Male Homoeroticism and the YMCA," at the University of Minnesota last July. Landing his own contract with Chicago, he says, "was the easiest thing in the world. I hadn't even started sending out the manuscript before I got calls from people asking to look at it." But though he weighed book offers from NYU, Columbia, and Temple, in addition to Chicago, he finds himself teaching American history survey courses at a local community college. Even George Chauncey, who signed the contract for his hot-selling *Gay New York* (Basic Books) while a graduate student at Yale, spent three years on the job market before winning his position at Chicago in 1991.

So what are the dangers of press reps dangling glittering contracts before starry-eyed, and jobless, doctoral candidates? None at all, says Doug Mitchell, Stein's and Wrathal's editor at Chicago. Stein



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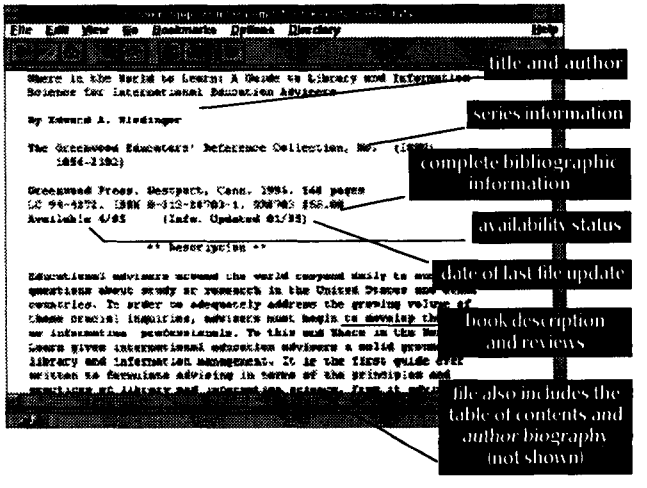
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Inside *Publishing*

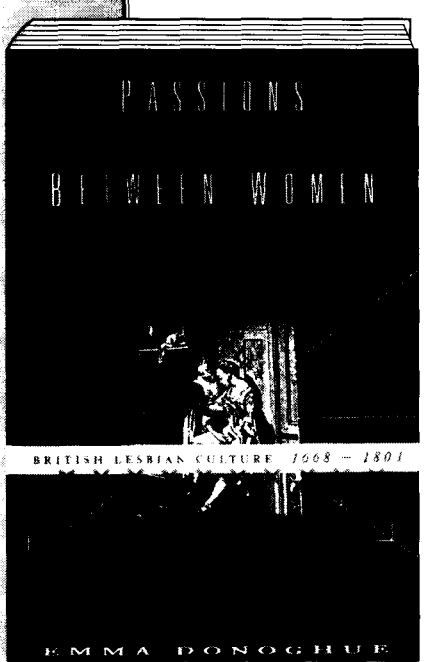
got his Ph.D. this past December and isn't due to deliver his manuscript until September 1996. The timing, Mitchell insists, isn't any different than it would be for the proverbial tenure-track hire who spends the first year or two on the job knocking his or her dissertation into book form.

And besides, who needs professors anyway? John Howard at Emory, who's dividing his time between fine-tuning his dissertation prospectus and editing *Carrying On: An Anthology of Southern Lesbian and Gay History* for NYU, points out that on the strength of its grad students, Emory has gained a reputation as the place to go if you want to do Southern gay history—even though it has no gay history scholars on staff. Wrathal's adviser, Gary Thomas, a German professor at the University of Minnesota, notes that while "the graduate student queer studies conferences are flourishing, the one organized by faculty is sputtering. I take that as a sign that the real vigor in the field is happening with graduate students, not established faculty."

Still, some editors wonder if the rush to publish graduate students is entirely beneficial. "I've heard evidence," rues David Bartlett of Temple, "that some young gay scholars think that their work isn't being considered critically enough" in the hurry to fill bookstore shelves. And Niko Pfund of NYU worries for the future: "There must be a tremendous cognitive dissonance among students in the history of sexuality. On one hand you have all these publishers handing you their business cards, and then there are no jobs teaching the history of sexuality." Brett Beemyn, a graduate student at the University of Iowa who has signed on to edit anthologies for both NYU and Routledge, sums up the dilemma: "Publishers have to be fast on their feet. Universities are designed not to change so quickly."

—*R.P.*

A FRESH LOOK AT LESBIAN HISTORY



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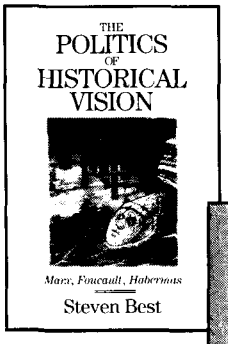

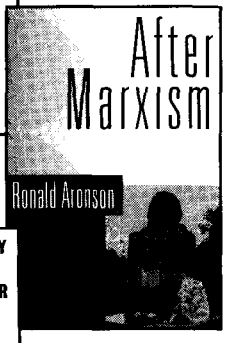

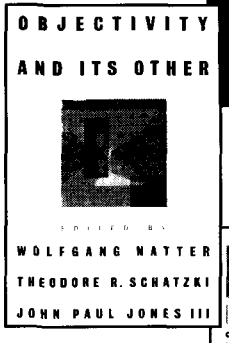

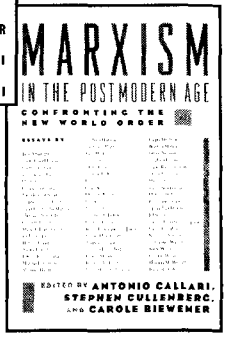

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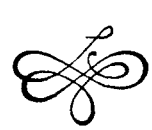
An Electronic Romance

The Rossetti Archive and the Quest to Revive Scholarly Editing



By Steven Johnson

It's a brisk, sunny March morning in Charlottesville, and Jerome McGann is talking animatedly about the manuscript history of Dante Gabriel Rossetti's 1870 Poems. It's a reasonable enough scenario: McGann is an English professor at the University of Virginia, a specialist in nineteenth-century British poetry, and the editor of the seven-volume *Collected Works of Byron*. His research in recent years has increasingly centered on the work of Rossetti, the Pre-Raphaelite poet and painter. But there's more to McGann's archival musings than meets the eye. His words have as much to do with the hard edges of information technology as with the dreamy fantasies of the Pre-Raphaelite Brotherhood.

The story goes that Rossetti decided somewhere in the middle of proofing the poems that each page should contain only twenty-four lines, rather than the initial twenty-nine. Though this information might seem trivial, McGann wants us to see the line-count change as a significant event in Rossetti's work, perhaps as significant as the poet's editorial changes to the words themselves. "The page airs itself out—it's a completely different page," he says. McGann speaks with the air of a committed bibliophile. Listening to him explain the complicated history of Rossetti's poems, you half imagine him to be gingerly leafing through a yellowed, brittle manuscript in a dark study, walls lined with leather-bound first editions.

But the nostalgic, ghost-of-scholarship-past trip doesn't last long with McGann. As it turns out, there's not a book in sight as he argues for the relevance of Rossetti's line breaks. He's huddled over an IBM RS-6000 workstation, scrolling through the virtual

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Location: http://jefferson.village.virginia.edu/rossetti/pictures/S258.gif
What's New? What's Cool? Handbook Net Search Net Directory Newsgroups
ANIMA
A Sonnet is a moment's monument,—
Memorial from the soul's eternity
To one dead deathless hour. Look that it be,
Whether for lustral rite or dire portent,
Of its own intricate fates reverent:
Carve it in ivory or in ebony,
83% of 677K (at 1.8K/sec, 01:25 remaining)

Rossetti's "Introductory Sonnet" to **The House of Life,** *as presented on McGann's archive.*

pages on a twenty-inch monitor. And the high-tech gear is more than just scholarly window dressing. McGann has devoted the last three years to compiling a computerized edition of Rossetti's collected works, a massive compendium of zeros and ones that mutates a late-Victorian artist into binary code. Hence the disorientation experienced upon visiting McGann in his home environment, like watching a film that's been ineptly dubbed: The language evokes the rich, textured history of small presses and collector's editions, while the visuals might as well be outtakes from a futuristic AT&T ad.

Although it's only half-completed, McGann's Rossetti Archive is already among academia's most ambitious efforts to drag textual editing into the age of digital reproduction. Since Rossetti was both a poet and painter, the archive is geared as much to the visual image as to the written word. And—if that's not enough—it also attempts to reproduce the Pre-Raphaelites' passionate attachment to the aesthetics of the printed page. It's an attachment that McGann shares. Few scholarly editors have placed such importance on the rich connotations of page layout and typography embedded within every print document. His most recent work, *Black Riders: The Visible Language of Modernism* (Princeton, 1993), ruminates on William Morris's use of the Caslon typeface the way Empsonians enthuse about ambiguity. In this sense, McGann's critical perspective takes its cues from Yeats's ecstatic vision of the "total book"—a fusion of writing, design, typography, and illustration where all the elements work as an ensemble to create the larger meaning of the book itself.

Yet McGann's alliance of bookish aesthetics and digital programming is a rather uneasy one. His gamble is that a deft, artful use of binary code will bring to life the sensuous experience of reading literature, and even revive the long-neglected "visible language" of the printed page. McGann believes that the electronic medium will amplify the older, ink-and-paper message, not consume it. This is a leap of faith that others may not be willing to make.

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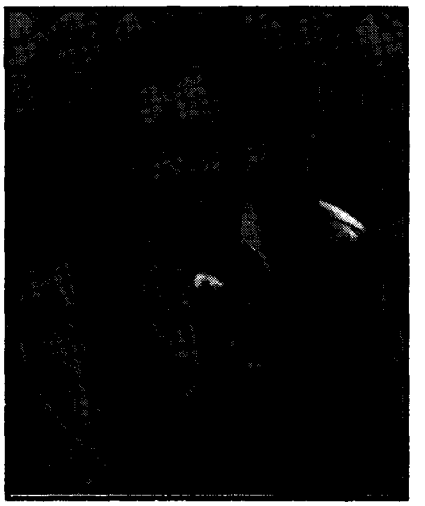
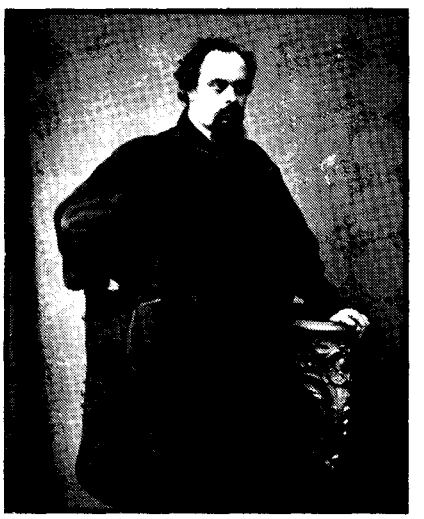
The Rossetti project unfolds in the corporate-style confines of UVA's Institute for Advanced Technology in the Humanities (IATH), a high-tech, multidisciplinary center founded three years ago with a substantial grant of equipment from IBM, as well as extensive support from UVA's library system. IATH's offices in the bowels of the university's graduate library reflect the austere sensibility of its initial sponsor: The large, relatively drab space is divided up into twenty or thirty semiprivate cubicles, many sporting high-powered workstations. IATH's director, John Unsworth, has the deportment of a computer-systems consultant at a Fortune 500 company. He's well-groomed and personable, wearing a crisp white shirt and tie—the sort of outfit you would have found at IBM before the dressing-down revolution tore through its Armonk, New York, headquarters this past winter. It's almost surprising to discover that he's also an associate professor of English and the co-editor of *Postmodern Culture,* one of the first academic journals to publish exclusively via computer disks and e-mail. Next to Unsworth's polished appearance, McGann comes across as something of a maverick, wearing a blue-jean shirt with an alarming burgundy tie for good measure. When we head out of the office for lunch, he dons an improbable wide-brimmed hat. The general impression is that of a rancher dressed up for the annual cotillion.



Jerome McGann



Dante Gabriel Rossetti

Unsworth and McGann explain the mechanics of the Rossetti Archive while seated at a conference table in the IATH offices, with an RS-6000 lurking a few feet away. After about an hour of conversation, we surrender to the machine's siren song, and slide our chairs over to the workstation, where the two men show off the software. It's hardly a run-of-the-mill environment for a pair of English professors; I keep expecting Unsworth to jump out of his chair and start sketching flow charts and Pascal subroutines on the chalkboard.

But the real wild card in this mix is Dante Gabriel Rossetti himself. Literary critics dabbling in the new medium of electronic hypertext tend to lean heavily on the experimental metafictions of the Sixties and Seventies—from Barth, Cortázar, Calvino. Fashionable theories of the "readerly text" sustain much of this work, and it's rare indeed to find an essay on the labyrinthine, multiple narratives of digital writing that doesn't contain an obligatory quote from Borges's "Library of Babel." When academic hypertextualists look beyond the recent past, their gaze usually settles on the eclectic self-reference of *Don Quixote* or *Tristram Shandy.* Next to the giddy free-for-all of the postmoderns and their antecedents, the florid stylizations of Rossetti seem decidedly anachronistic. It's not really an exaggeration to say that the Pre-Raphaelite Brotherhood (and offshoots like William Morris's Arts and Crafts movement) exerts more influence over the field of interior design than over contemporary literary studies.

Why base a radical, pathbreaking experiment in digital scholarship on such an unsung character? The answer lies partly in McGann's fondness for Rossetti: His project is an act of aesthetic advocacy. But it also lies in the idiosyncrasies of Rossetti's work, idiosyncrasies that have foiled Rossetti's would-be editors for decades. An exceptionally "nervous writer"—as McGann puts it—Rossetti tinkered with his words obsessively, so much so that it's almost impossible to establish a single, definitive version for a work like *The House of Life,* a sonnet cycle that exists in dozens of states: printed books, copy text, final proofs, notebook writings. The work grows, over the course of its development, from 16 to 103 sonnets; the 1870 and the 1894 editions include eleven songs in addition to the poetry, while the 1881 edition ignores the songs altogether. Rossetti's writerly neuroses are a part of literary lore: He buried a batch of poems with his wife after her sudden death in 1862 (from an overdose of laudanum), only to exhume the body seven years later to recover the manuscript.

Rossetti also immersed himself in what we now call, some-

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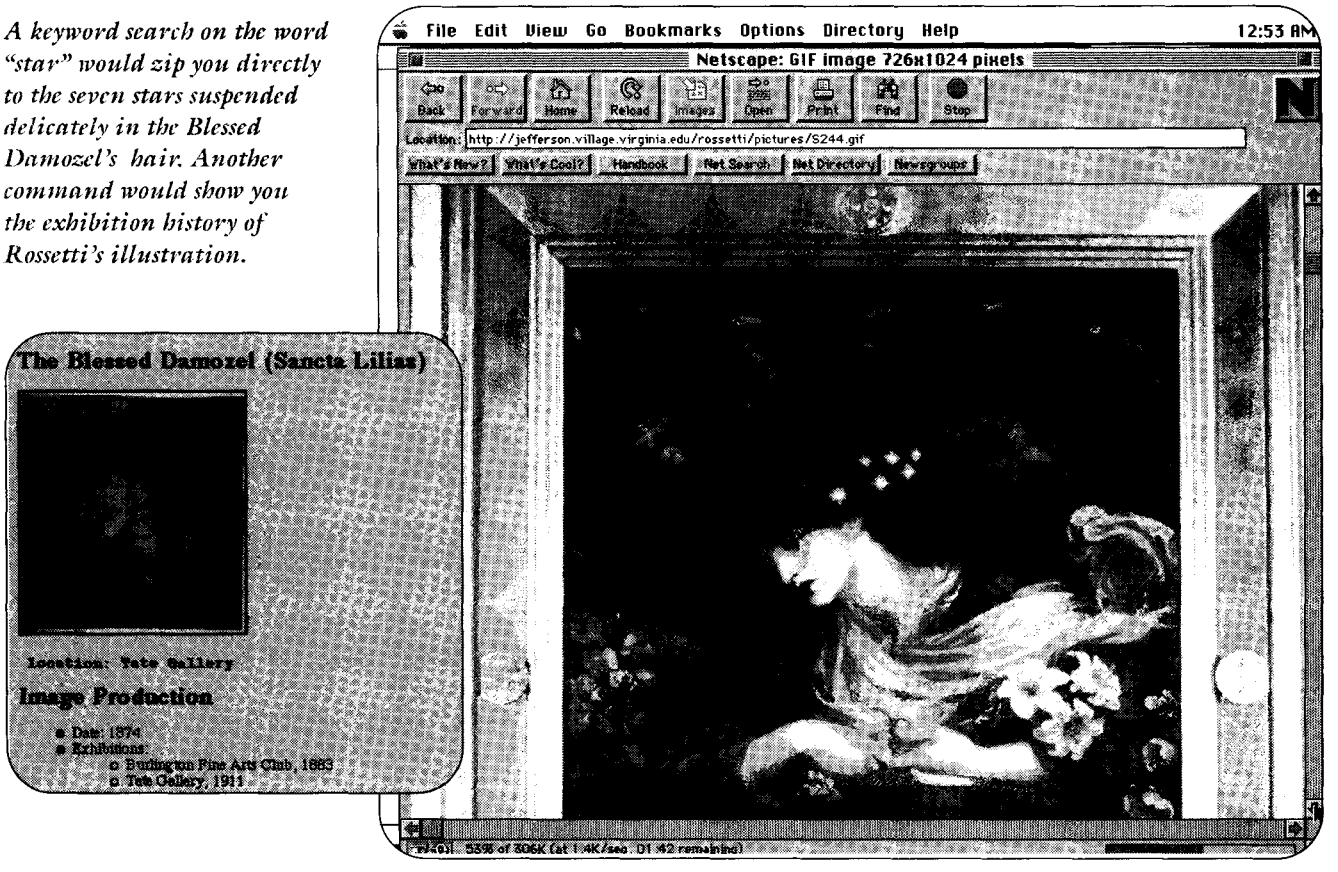
A keyword search on the word "star" would zip you directly to the seven stars suspended delicately in the Blessed Damozel's hair. Another command would show you the exhibition history of Rossetti's illustration.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12:53 AM
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What's New? What's Cool? Handbook Net Search Net Directory Newsgroups
The Blessed Damozel (Sancta Lilias)
Location: Tate Gallery
Image Production
Date: 187-
Exhibitions:
Burlington Fine Arts Club, 1883
Tate Gallery, 1911

what inelegantly, multimedia. Like other Pre-Raphaelites, Rossetti explored the relationship between word and image; illustrations accompany many of his poems, including the celebrated "Blessed Damozel," where the influence of medieval religion on the poem is greatly amplified by the sacramental iconography in the accompanying painting. Rossetti's visual sensibility also extends to the design of his books. "Rossetti's textual work was executed with a profound consciousness of the expressive character of documentary materials," McGann writes in a recent essay.

A tortuous manuscript history, a lifelong experimentation with mixed media, a typographer's sensitivity to the "visible language" of the page—Rossetti's oeuvre pushes the traditional capabilities of print editing to their breaking point. When McGann first began mulling over the idea of editing Rossetti, he hadn't yet heard of hypertext or multimedia, and the technical hurdles seemed insurmountable. "You couldn't do it," McGann says. "Nobody had edited Rossetti, because it couldn't be done, because it couldn't be done in the way you'd need to do it." If this impasse frustrated the editor in McGann, it stimulated the theorist. In the years before his high-tech conversion, McGann envisioned Rossetti as a kind of parable for textual studies, a way of illuminating the blind spots or distortions built into every print-based act of scholarly editing. Rossetti's work provided a way of thinking about what critical editing *couldn't* do, or couldn't do within the paradigm of the book as we have come to know it.

"Nobody had edited Rossetti, because it couldn't be done," McGann says. If this impasse frustrated the editor in McGann, it stimulated the theorist.

"You can't have art without resistance in the materials." Over the years, William Morris's oft-quoted line became something of a mantra for McGann—understandably so, given the extent to which his work concentrated on the necessary resistances encountered in scholarly editing, resistances that derive from the nature of the book medium itself. Print-based critical editions are bound by this significant convention: The data and the analysis of that data are built out of the same material (ink and paper). Of course, in the predigital era this seemed more of a practical necessity, and less of a convention. But McGann argues that a critical edition should ideally exist on a higher conceptual level than the original

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documents, just as, in the sciences, the periodic table uses words and diagrams to represent physical elements. In traditional critical editions, the analytic tools belong to the same conceptual order as their object of study, words on paper representing other words on paper, which is somewhat like building a periodic table out of titanium and zinc.

As readers, of course, we're likely to ignore the problem. We're trained to think of a book as a unified, self-contained whole, a snapshot, frozen in time. Editors, on the other hand, confront a more complex organism when they take on a project like, say, Wordsworth's *Prelude,* with its numerous drafts, revised endlessly over half a century. An editor must represent something larger—more layered, more transformational—than a single coherent work. Seen from an editor's perspective, Rossetti's *The House of Life* is not a run-of-the-mill sonnet cycle; it's a set of relationships between various drafts of the work, evolving in rich and complicated ways. Submitting this sort of multilayered, time-sensitive information to the dictates of the book form is like attempting to represent a three-dimensional space within a two-dimensional medium. Technically, it's possible to pull it off (think of the traditional scholarly concordance), but something is inevitably lost in the translation.

The new medium of digital hypertext, McGann realized, could render the opposition between visual fidelity and textual detail obsolete.

Already strained by the complexities of manuscript revisions, print-based critical editions run into still more difficulties when they have to account for other art forms using only the textual resources of the book medium. McGann offers the example of Robert Burns, the eighteenth-century Scottish poet and balladeer, whose melodies are as essential as his language to any critical edition of his work. You can reprint the sheet music, of course, but that doesn't do much for future scholars who can't sight-read musical notation. Matters are somewhat simpler with the visual arts, since a painting can be reproduced with some accuracy on a page. In practice, however, editors have traditionally oscillated between visual and textual fidelity: Some editors compile facsimile editions that pay homage to the original "visible language" of the manuscript page and its accompanying illustrations; others engineer elaborate, text-based concordances that neglect the graphic components altogether. With an artist like Rossetti, where the textual history is fiendishly complex and the visuals are indispensable, this sort of either/or doesn't satisfy.

McGann first outlined the difficulties of editing Rossetti in *The Textual Condition* (Princeton, 1991). At the time, Rossetti's quirks were problems without solutions, conundrums for theoretical contemplation more than anything else. But it wasn't long before McGann stumbled on a computerized hypertext system during a visit to California. The new medium of digital hypertext, he realized, could render the opposition between visual fidelity and textual detail obsolete. The idea of compiling a digital version of Rossetti's works took another year to gestate, but by 1993 IATH was up and running, with the Rossetti Archive sharing center stage at the institute with Edward Ayers's multimedia Civil War project, *The Valley of the Shadow*. High technology would do for Rossetti what a century of scholarly editors had failed to accomplish. "By freeing us from the limits of paper-based editing," McGann announced, "electronic textuality makes the marriage of facsimile and critical editing a practical goal." The Rossetti Archive would catalogue reams of textual variants, exhumed manuscripts, and marginalia, building an architecture of data that future scholars would be able to explore at will. The Archive would include page-layout information and annotated descriptions of the paintings: a keyword search on the word "star" would zip you directly to the seven stars suspended delicately in the Blessed Damozel's hair in Rossetti's painting.

At the heart of the Rossetti Archive is the notion of a "markup" language. In all the hoopla over the scholarly revolution promised by digital technology, markup languages have been somewhat overshadowed by ringing calls for digitizing existing print books, led by electronic text advocacy groups like Project Gutenberg. Translating a book into binary code—and leaving it at that—is certainly a worthwhile project, but it's a far cry from a digital cure-all. If you feed a computer the entire text of Dickens's complete works, you'll be able to do all sorts of fancy tricks with the data: calculate the average length of the Dickensian sentence, track down each reference to the Marshalsea debtors' jail, inventory all the paragraphs that contain both "Chancery" and "fog." But more-nuanced

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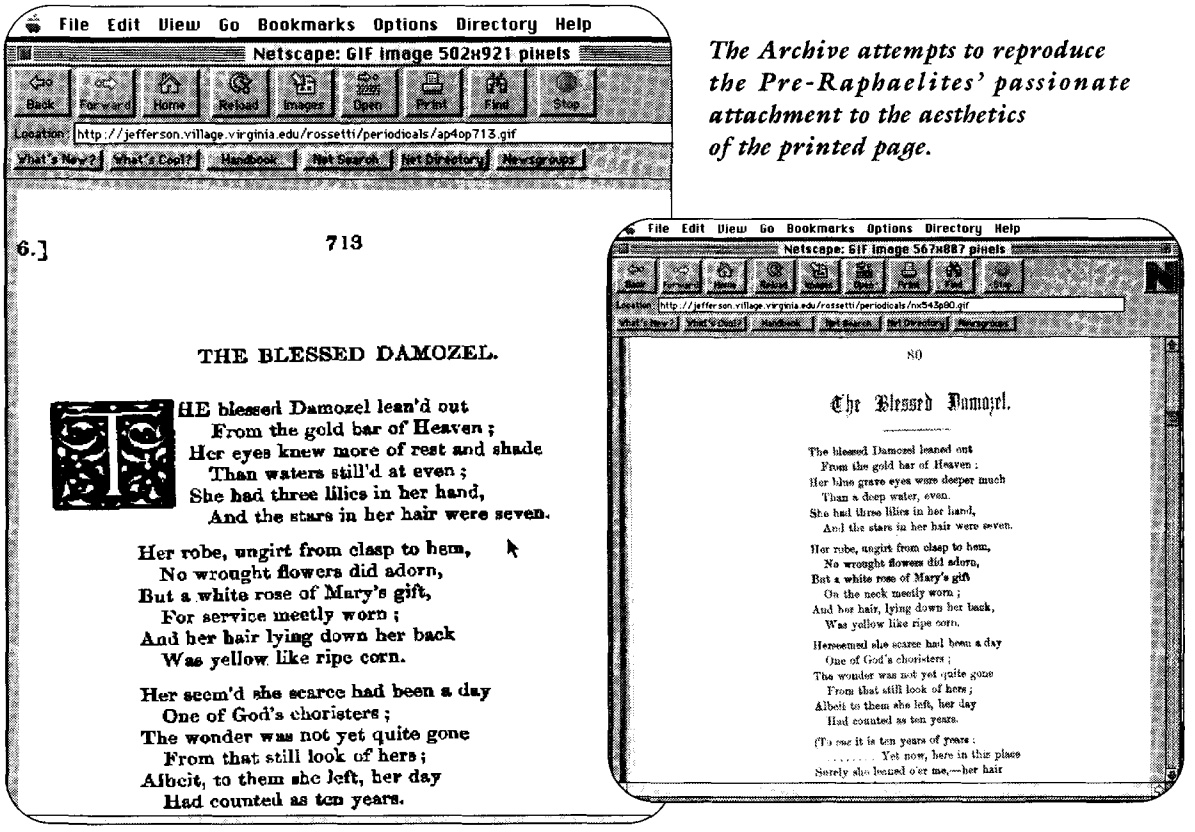
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THE BLESSED DAMOZEL.
HE blessed Damozel lean'd out
From the gold bar of Heaven;
Her eyes knew more of rest and shade
Than waters still'd at even;
She had three lilies in her hand,
And the stars in her hair were seven.
Her robe, ungirt from clasp to hem,
No wrought flowers did adorn,
But a white rose of Mary's gift,
For service meetly worn;
And her hair lying down her back
Was yellow like ripe corn.
Her seem'd she scarce had been a day
One of God's choristers;
The wonder was not yet quite gone
From that still look of hers;
Albeit, to them she left, her day
Had counted as ten years.
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The Blessed Damozel.
The blessed Damozel leaned out
From the gold bar of Heaven;
Her blue grave eyes were deeper much
Than a deep water, even.
She had three lilies in her hand,
And the stars in her hair were seven.
Her robe, ungirt from clasp to hem,
No wrought flowers did adorn,
But a white rose of Mary's gift
On the neck meetly worn;
And her hair, lying down her back,
Was yellow like ripe corn.
Herseemed she scarce had been a day
One of God's choristers;
The wonder was not yet quite gone
From that still look of hers;
Albeit to them she left, her day
Had counted as ten years.
(To one it is ten years of years:
. . . . . Yet now, here in this place
Surely she leaned o'er me,—her hair

The Archive attempts to reproduce the Pre-Raphaelites' passionate attachment to the aesthetics of the printed page.

questions generate less-impressive results: How many chapters end with a suggestive hint of a passing resemblance, half-glimpsed and then forgotten? How many times does Dickens abandon the narrative thread to thunder against the factory system? Ask a question of this nature and you'll receive nothing but a befuddled silence from your PC.

This silence is a result of the computer not understanding the text stored on its hard drive. All the computer recognizes is raw data—text strings, punctuation, formal divisions between chapters or separate works. Human readers, on the other hand, experience the semantic depth of information, meaning, significance. When we read Dickens's extended lampoon of the "Noble Refrigerator" in *Little Dorrit,* we make sense of the passage on a number of levels simultaneously: through the literal, denotative content (the upper-crust patriarch pontificating at the dinner table) but also through the rhetorical technique of an extended metaphor, a deft use of satire, a characteristic Dickensian tirade against the withering aristocracy.

A markup language is a kind of bridge between the reader's information and the computer's data: an inventory of elements of a given text that extend beyond the words themselves. A library card catalogue exemplifies one kind of markup language. Each card has a slot for a title, an author, a date of publication, and so on. A more advanced markup, like the one developed for the Rossetti Archive, takes things a step further. Rather than simply classifying the publication info about a given poem, the Rossetti markup—called Document Type Description (DTD)—represents the content of the work as well. It "marks up" specific textual features—like patterns of imagery, verse forms, and tropes—with easily located "tags." A library catalogue can build you a functional bibliography in a matter of seconds, but a content-based markup language gives you powerful analytic tools with which to study texts themselves. The more extensive the markup language, the more powerful the tools. With DTD, you're able to track down all the times Rossetti employed death imagery in the last line of a stanza, excluding all poems written before his wife died in 1862.

Creating a DTD may be an intellectually stimulating activity, but most academics will be bewildered by their first glance underneath the hood of the Rossetti Archive. The markup language itself doesn't score particularly high on the user-friendly scale, and the old-timers clinging resolutely to their Remingtons will shudder to find their favorite poems transformed into a long litany of arcane codes. Consider this excerpt:

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ed in italics</trans>
<desc>Marginal directions to the printer, written
at top</desc>
</msAdds>
<pageHeader>
<scribe>May Morris</scribe>
```


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  <note>May Morris transcript with DGR's corrections and additions; size: 22.2x17.3cm</note>
  </pageHeader>
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  <workHeader><del>The Sonnet</del
  <note>The title in the MS is originally "The Sonnet," but this is here canceled and the sonnet was not printed with a specific title by DGR; the title "Introductory Sonnet" was added later when WMR collected DGR's work and it has become traditional.</note>
  </workHeader>
   <lg type="octave">
  <l n="1">A Sonnet is a moment's monument,-
  <l n="2"> Memorial from the Soul's eternity
  <l n="2a" indent="2"><del>thy</del>
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For literary scholars long accustomed to their discipline's shift from painstaking philology to criticism, compiling a markup language might seem like the sort of dreary, mechanical labor best relegated to research assistants. But McGann and Unsworth insist that designing the markup language is more than just a technical exercise. Defining a poem in a language intelligible to a computer, they say, coerces you into seeing it more clearly. Theoretical assumptions about the nature of the poetic work are put to a practical test when transcribed into markup form. As McGann puts it, you're forced to describe a poem to "the dumbest of instruments"—a machine that knows nothing about rhyme schemes or Romanticism, sonnets or synecdoche. Interacting with such abject ignorance demands that you understand the data thoroughly, since you can't rely on the computer's intuitive aesthetic sensibility to compensate for your mistakes. "Theory and practice are always implicated in each other," McGann says. "But in the markup process, the practice aspect of theory is always in your face. It's very liberating, really, very mind-clearing." Unsworth, who is up for tenure next year, expresses concern that other academics don't understand the intellectual challenges involved in creating markup protocols. "It seems to me that there's this hierarchy between the technical and the theoretical, or art and craft. There's a certain type of activity that *is* an intellectual exercise—building a markup standard, for instance—that is regarded nonetheless as technical work." Of course, this hierarchy may be short-lived. It's not hard to imagine future generations of professors proposing daring new markup languages to win their colleagues' approval.

The first question posed by the markup process seems easy enough at first glance: Just what is a literary work? Different markups presuppose different definitions. A text-driven markup eliminates the visible language of graphic design from its working definition, while a markup that hones in on a single, definitive work neglects the evolutionary complexity of the manuscript history. McGann has tackled this issue by dividing the data into three major classes of objects: Rossetti Archive Documents, Pictures, and Works (RADs, RAPs, and RAWs). Each type of object is marked up differently. A Document is anything that can be considered original source material: manuscript pages, notebooks, copy text. Its markup places a heavy emphasis on the physical characteristics of the page, including elements as specific as the watermark of the paper and the type of binding used. Pictures, as the name suggests, catalogue the physical and semantic attributes of Rossetti's visual work: his illustrations for Tennyson's 1857 Poems, for instance, or the Arthurian murals he painted in the Oxford Union debating chamber in the late Fifties. The RAP markup tags the name of the artist's model, visual references to other literary works, and info about exhibitions where the painting appeared. Finally, a Work corresponds to the more conventional notion of a literary text; its markup emphasizes the aesthetic properties of the language, and includes pointers to all the various renditions of the piece scattered across the manuscript history. McGann describes the Work as "the term signifying that abstract entity, usually identified by a conventionally accepted title, that subsumes a number of individual documents bearing the same name or title, whether textual or pictorial or both." The RAW markup includes tags that will be more familiar to traditional literary scholars: historical citations; genre classifications; meter and rhyme schemes; production histories.

As in any act of translation, defining a markup language inevitably runs the risk of interpretative bias. All literary scholars are likely to agree on the relevance of marking up titles or dates of publication, but other potential categories are necessarily more ambiguous. A doctrinaire Freudian might catalogue all the tell-tale references to the family romance, while a Russian formalist might attempt to tag each use of metonymy. Choices made in defining the categories will profoundly shape the way future scholars interact with the Rossetti database, as well as other archives built on the Rossetti standards. McGann claims to have dealt with this problem by designing a markup language that is largely catholic in its tastes. McGann contrasts his own approach with the rival Textual Encoding Initiative (TEI), a more text-based language designed by a wide consortium of

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scholars. "The Rossetti system marks up the usual things that TEI marks up," he says, "but it goes beyond TEI in trying to mark up image materials, the typographical and physical characteristics of the documents. You never know when something will be significant. That's why *everything* has to be marked up."

But McGann's "everything" is somewhat overstated. Even if figurative language could be catalogued precisely, no markup could account for every element in a poetic work. It's a practical impossibility. The Rossetti DTD, for instance, devotes an entire category to paper stock but doesn't include a built-in tag for Homeric allusions (the closest equivalent is a generic slot for "mythic citation" in the RAW markup). What's more, the Rossetti model does place a great deal of emphasis on the physical attributes of the documents it surveys, an emphasis that other critics might consider exaggerated. This is where McGann's own interpretive perspective—his bibliographic "materialism"—becomes a matter of real importance. As a markup language becomes increasingly powerful, the sorts of choices made in assembling it become more significant. For some scholars, querying the database may come to substitute for reading itself. And in that case, there's always a danger that those aspects of a text that are left out of the markup language may vanish altogether.

Even if figurative language could be catalogued precisely, no markup could account for every element in a poetic work.

McGann and I talk about these issues after lunch, sitting in one of his three offices on the UVA campus. (He also has a cubicle in the IATH quarters, as well as space in the English Department.) It's a cramped, windowless room several floors above IATH in the graduate library. The space is littered with pages and pages of hard-to-decipher Rossetti DTDs. When I ask him

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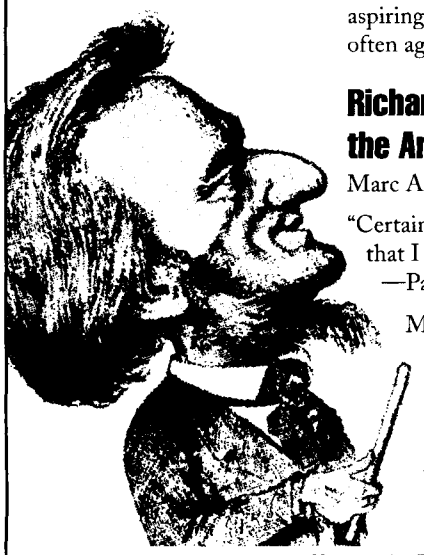

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Repossession

about the emphasis placed on page design in the Rossetti DTD, he nods knowingly, as if he's heard the question before. "Most people don't really know how to *read* a book," he says. "Confront them with bibliographic information and it's just *dead*. And it's presented to them in a dead way. But it's very alive if you know how to do it." Part of McGann's argument is that today's print-based critical editions are hard-wired to exclude bibliographic information, pushing elements like paper stock and typography to the outskirts of critical significance, relegating them to the occasional facsimile edition or rare-book room in a university library. The Rossetti Archive makes it possible for researchers to interact with these long-neglected visual elements, using the high-powered querying tools of the modern computer. It may not convert future scholars into McGannesque materialists, but at least the graphic context of the page will be one potential variable in the equation. And that, for McGann, would be a happy outcome.

It's hard to tell what Rossetti and his Pre-Raphaelite allies would have made of these high-tech advances. They'd doubtless have been heartened by the renewed attention to the tactile and visual qualities of the page, and by the fusion of word and image enabled by modern hypermedia. But it's also likely that the glassy-eyed stupor of life in front of the computer monitor would have appalled Rossetti and his ilk. The Pre-Raphaelite retreat to the mystical Arthurian past was, after all, something of an escape from the force field of nineteenth-century industrial technology, and the tactile, sensuous experience of reading old-fashioned books was a central element of the Pre-Raphaelite sensibility. What happens to William Morris's all-important "resistance in the materials" when the materials are constructed out of the quicksilver medium of binary code? The sheer associative velocity of reading electronic hypertext, hopping recklessly from document to document, would probably have horrified bibliophiles like Rossetti and Morris, grounded, as they were, in the slower, more sedentary pleasures of traditional page turning. As essayist and technoskeptic Sven Birkerts notes, "The instructive nature of any historical artifact comes from confronting the *otherness* of another time." In the rush to rewire history for the multimedia age, Birkerts sees a "kind of time-lapse photography, where we project onto any older experience the codes and conventions of the present. We almost need cognitive 'speed bumps,' which would at certain intervals remind people that the context in which things were created was very different from our own time."

Whatever the Pre-Raphaelites would have made of it, the

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Rossetti Archive does provide a likely model for the future of scholarly editing—largely because of the basic portability of a Rossetti-style markup language. Once defined, a standard can migrate effortlessly from author to author, even across disciplinary borders, creating a series of linked archives—what McGann calls, somewhat rhapsodically, the "archive of archives." IATH has plans for a major Blake project that will set up shop this fall, and a number of graduate students at UVA have dedicated themselves to expanding the scope of the Rossetti DTD. (Stuart Curran has begun putting together a similarly-inspired *Frankenstein* archive at the University of Pennsylvania.) On my way out of his office, McGann introduces me to Elizabeth Crocker, a grad student working on a DTD designed specifically for cartoons. Her specialty is Krazy Kat, filtered through a cultural studies sensibility. Last year an excerpt from her work appeared, oddly enough, in *The New York Times*'s Week in Review section: a few exemplary frames of Krazy Kat, with Crocker's commentary running alongside the graphics. Where the Rossetti DTD marks rhetorical units or line counts, Crocker's system reflects the visible language of the funny pages, with a few lit-crit categories thrown in for good measure: "thought balloons" are indexed; so are "genderfucks."

The advent of digital text is a much contested subject these days. Everywhere you look, on-line romantics are making dramatic claims for the way hypertextual language will reinvent the traditional relationship between author and reader; meanwhile, analog humanists morosely contemplate the death of reading. In this sort of high-octane climate, it's all the more surprising to stumble across a place like Unsworth and McGann's institute, where a strong commitment to digital technology has produced, of all things, a rebirth of scholarly editing—precisely the kind of thorough, labor-intensive scouring of words and images that Theory, with its immediate cerebral gratifications, was supposed to have killed off years ago. Sure, Crocker has her theoretical jargon and her interest in low-brow cartoon culture, but it's the markup language she seems fascinated by, the intellectual challenge of programming a critical edition out of that strange, elusive medium of zeros and ones. When I ask about her work apart from the DTD standard, she waves her hand dismissively. "Oh, I've got loads of cultural analysis sitting around here. But what I really want to do," she says, turning to look at me intently, "is *program*." lf

Steven Johnson writes regularly about high-tech issues for the Guardian. *He is also the editor of* Feed, *an on-line magazine of culture and technology.*

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ESSAY

THE CALL OF STORIES

ABANDONING THEIR CHARTS AND TABLES, MANY INFLUENTIAL HISTORIANS ARE RETURNING TO NARRATIVE. BUT CAN THEY WRITE?

BY DAVID SAMUELS

WHILE LITERARY CRITICS, anthropologists, and other academic species surfed through the Seventies and Eighties on dizzying waves of relativism and self-referentiality, historians soldiered on, the steadiest of scholars, sifting through the archives in search of still more and greater stores of fact. The addition of Michel Foucault to departmental reading lists in the mid-Eighties meant only that, in addition to facts about race, class, and gender, historians could now gather facts about "epistemes" and other, still less appealing, Foucauldian constructs. For a while historians debated something called the "linguistic turn," associated with Quentin Skinner and J.G.A. Pocock, which insisted on the need to pay attention to words in their proper historical contexts. But even this development hardly disturbed the profession. What the new theories meant, most historians agreed, was that there would be more facts rather than less, and this, they agreed, was good.

Still, by the late 1980s there were those historians who, standing around the coffee makers in the departmental lounges, or in seminar rooms with graduate students, were beginning to have their doubts. What if, as the new theories often implied, facts did not exist in any objective way? What if history was not a branch of science, but a branch of rhetoric or literature? For most historians, these were only passing heresies, entertained on bad days in the microfilm room and quickly discarded for the timeless comforts of name, date, and place. Yet there were those who wondered still: If there were no facts, facts, that is, of the stern Germanic variety envisioned by von Ranke, fixed, immutable facts that sat like Roman coins in the palm of your hand, waiting to be brushed clean of the dirt of accumulated centuries by

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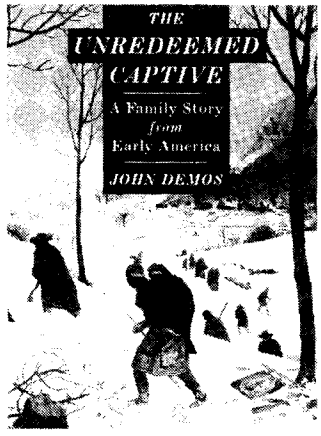
THE CALL OF STORIES



"As a child in school," Demos writes, "I had been drawn to history by the stories. Yet my subsequent training (and practice) followed a different track. Then in mid-life old loyalties, old pleasures reasserted themselves."

the wire-hairbrush of historical truth, then what was History? If, as the new historical philosophers claimed, the facts were not like coins, which, if you collected enough of them, might suffice for an article or two in the reigning journals, or even for a book, then what were historians to do?

One answer that became especially popular was that historians would become writers; they could tell stories. Storytelling offered an escape, to the childhood pleasures of history and the yearned-for freedoms of art. Yale historian John Demos sums up the impulses behind this new movement in the introduction to his *The Unredeemed Captive* (Knopf), nominated last year for the National Book Award. "As a child in school," Demos writes, "I had been drawn to history by the stories. Yet my subsequent training (and practice) followed a different track. 'Narrative history' was in deep eclipse during the time of my professional coming-of-age....Then in mid-life old loyalties, old pleasures, reasserted themselves.... Realizing at last the strength of my wish," Demos says, "I resolved to yield to it fully."

Of all Demos's fellow historians, none has yielded to the literary side of his nature more fully—or generated more controversy in doing so—than Simon Schama. *Dead Certainties* (Knopf), Schama's uneasy combination of history book and episodic historical novel, ignited a full-scale debate among historians in 1992. And that debate is sure to be rekindled by his latest opus, *Landscape and Memory* (Knopf). The landscapes that Schama analyzes here are drawn from the art, literature, and history of Europe and America: the forests of the Polish poet Adam Mickiewicz, the royal gardens of Vaux-le-Vicomte in France, the Swiss Alps of the English Romantics. The memories that hold *Landscape and Memory*'s disparate stories together are distinctly Schama's own. "It was one of my father's firmest beliefs that no one could know real happiness who had not, at some time, gorged on a plate of crisply fried whitebait," the historian writes, before launching into a long discussion of representations of water, though not without further references to his father's favorite dish, a "mighty wave of salt-toasted pungent splendor," a "vast baroque tower of coiled, curled fry." It is the personal history of the historian Simon Schama, rather than any larger theory, that determines which poems, paintings, and stories are included in his book. If John Demos wants to be an old-fashioned storyteller rather than a scientist, the Simon Schama of *Landscape and Memory* sees himself as a professorial Philip Roth, as both author and subject of his own work.

The elevation of stories, historical and personal, over the often-grim elucidation of facts, has now taken hold among a wide range of historians. And the work of the new narrative historians raises a host of questions: How far can the historian go? What is it exactly that separates fact from fiction? And how, one might also ask—recalling the bedrock faith of so many generations of historians in the social sciences, in Marx and Weber, in statistical regression analysis—did we come to be asking such questions in the first place?

HOW AND WHY the belief in a purely objective history receded is a complicated story, one that, for the purposes of the present, began in the 1960s, with the endless columns of numbers that came marching from the computers beneath the plaster busts of Marx and Weber, the guiding spirits of the new social history. If the work of the new social historians was animated by a high democratic purpose, to bring the poor and the dispossessed, the ciphers of the census records and ballot sheets, to the center of the profession, it was also, with its reliance on elaborate statistical methods, difficult to read. The French Annales school, to which American social historians looked for inspiration, often produced vast impersonal works like Emmanuel Le Roy Ladurie's *The Peasants of Languedoc* (Illinois, 1974), in which the actors were not people but geographical forces—mountains, rivers, and climates. "The historian will be a programmer," Ladurie announced at the height of his authority, "or he will be nothing."

The results of the new social history, however, left many young historians dissatisfied. "I was interested in questions of meaning, of how belief functioned and why," recalls historian Natalie Davis of her own work at the end of the 1960s. "Schemes that attributed motive and cause to some single factor—the economy, population, the influence of elites—prevented us from seeing that the boundaries are in fact fluid." Natalie Davis and Robert Darnton at Princeton, Jonathan Spence at Yale, and other historians looked instead to anthropology, to the ethnographic case study, where they

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found a welcome sensitivity to the meaning of social practices and beliefs.

The frustration of many historians with the constraints of the new social history was captured best by Lawrence Stone in an essay published in the British journal *Past and Present,* in 1979. "There are huge piles of greenish print-outs gathering dust in scholars' offices," Stone lamented. "There are many turgid and excruciatingly dull tomes full of tables of figures, abstruse, algebraic equations and percentages given to two decimal places." Not only had the new science erased the textures of human life, it had also failed to answer the broader questions it was designed to settle. "No one is quite sure whether English society was more open and mobile than the French in the seventeenth and eighteenth centuries," wrote Stone, "or even whether the gentry or aristocracy was rising or falling in England before the Civil War. We are no better off now in these respects than were James Harrington in the seventeenth century or de Tocqueville in the nineteenth."

What Lawrence Stone proposed was a return to history writing in the grand tradition of Gibbon and Macaulay. Instead of entering data into computers, historians would write narratives of great events, the French Revolution or the rise of the English middle class. The algebraic formulas, statistics, and charts of the new social history would be replaced by pointed anecdotes and memorable quotations. Stone's grand narratives would differ in style but not in kind from their more empirically minded predecessors. They would be readable, dramatic explanations of large social movements—the kind of books for which reviewers reserve the word "magisterial." And they would have little, if anything, in common with fiction. "I read novels on vacation, on airplanes," says Stone, who adds that he is irritated rather than intrigued by historical novels: "I don't know what to believe and what not."

Yet even as Stone issued his prescriptions, some historians were ready to go one step further. Dispensing with the great events and grand theses altogether, they turned to more obscure stories and more intimate concerns. Natalie Davis's *The Return of Martin Guerre* (Harvard, 1983) did not develop or illustrate any central idea about seventeenth-century France—or about anything in particular. It was a story, of Bertrande of Artigat and the man who claimed to be her husband, Martin Guerre, with whom Bertrande lived for four years before he was revealed as the impostor Arnauld de Rols. In Davis's telling, if not in more traditional accounts, Bertrande had willingly entered into the deception. *The Return of Martin Guerre* reached a broad audience inside the profession, and, as a celebrated film, an even larger audience outside of it.

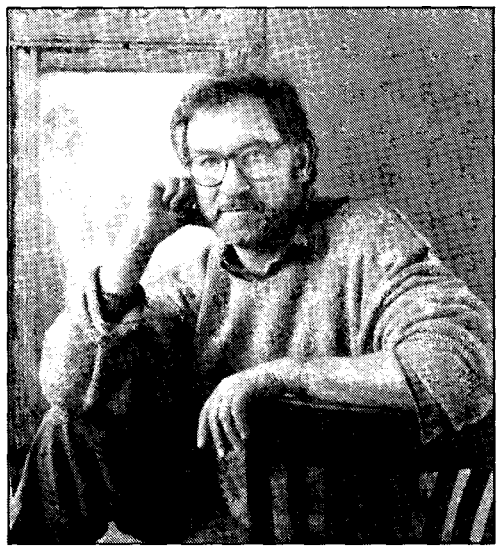


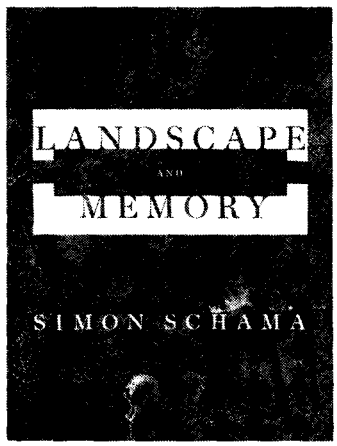
Photo by Marion Ettlinger

Simon Schama

That Natalie Davis had chosen to subordinate the "historical facts" to her own, highly individual reading of the evidence did not escape her fellow historians. "As interesting, subtle, and complex as these characters are," objected Robert Finlay in 1988, "it is doubtful that they have anything to do with the actual story of Martin Guerre." Davis, Finlay charged, had simply ignored the historical sources in the pursuit of her story. "Amid all the squabbles in Artigat and in all the testimony taken from 180 witnesses by the court, apparently no one ever suggested that Bertrande was Arnauld's accomplice," Finlay wrote. "No one, that is, until Davis and *The Return of Martin Guerre.*"

In her response to Finlay in the *American Historical Review*, Davis led historians through the record of the trial to explain how and why she made the choices she did. If the difference between Finlay and Davis was a difference in interpretation, it was also something more. "I am thus engaging in the historian's common practice of conjecturing from evidence on the basis of assumptions about psychological process," wrote Davis, slyly suggesting

If John Demos wants to be an old-fashioned storyteller, the Simon Schama of Landscape and Memory *sees himself as a professorial Philip Roth, as both author and subject of his own work.*



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THE CALL OF STORIES

PHOTOFEST

"As interesting, subtle, and complex as these characters are," objected Robert Finlay, "it is doubtful that they have anything to do with the actual story of Martin Guerre."

that her innovative work was not a departure from conventional practice, that "psychological process" had indeed been the major concern of historians laboring over their tables and charts. What interested Davis was not the narrative histories of great events that Lawrence Stone encouraged. The stories that interested Davis were smaller, more individual. They were important not as evidence for or against some larger thesis, but as expressions of character, time, and place; as stories.

As they abandoned the drama of great events, some historians turned inward, and began weighing the dramatic effects to be gained from their own writing. Though Davis was interested in stories, the language she used in telling them was still recognizably that of the analytical historian, teasing motives and explanations from historical documents. But the Yale historian Jonathan Spence took a more self-consciously literary approach. In *The Death of Woman Wang* (Viking), he employed historical fact in the service of an expressive style justly admired by his fellow historians and by novelists like John Updike. Interleaving seventeenth-century stories by the writer P'u Sung-ling with historical accounts of life in the T'ang-ch'eng province of China, Spence's work defied any easy categorization.

The mere fact that the historical incidents related in *The Death of Woman Wang* were true was the least of its merits. Historians who saw themselves as writers, rather than researchers, paid careful attention to Spence's ability to make simple, verifiable incidents, drawn from period diaries and legal documents, serve the purposes of narrative expression. The effect of Spence's method is best conveyed by passages like the following:

> The earthquake struck T'ang-ch'eng on July 25, 1668. It was evening, the moon just rising. There was no warning save for a frightening roar that seemed to come from somewhere to the northwest. The buildings in the city began to shake and the trees took up a rhythmical swaying .... Then came one sharp violent jolt that brought down stretches of the city walls and battlements, officials' yamens, temples, and thousands of private homes. Broad fissures opened up across the streets and underneath the houses, jets of water spurted up into the air to a height of twenty feet or more, and streams of water poured down the roads and flooded the irrigation ditches. Those people who tried to remain standing felt as if their feet were round stones spinning out of control, and were brought crashing to the ground.
>
> Some like Li Hsien-yu fell into the fissures but were buoyed up on underground streams and able to cling to the edge; others had their houses sheared in half and survived in the living quarters as the storage rooms slid into the earth. Some watched helplessly as their families fell away from them: Kao Te-mou had lived in a household of twenty-nine with his consorts, children, relatives and servants, but only he, one son, and one daughter survived.

The details of Spence's account—the date of the earthquake, the damage to the town, the fates of Li Hsien-yu and the family of Kao Te-mou—are the kind of facts readily available to historians from historical documents. The power of this passage is ultimately the product not of these facts, however verifiable, but of the larger, terrifying vision of the residents of T'ang-ch'eng beset by the destructive forces of nature. The cataclysm is conveyed not by information alone, but through language, through the descriptions of feet like "round stones spinning out of control," houses split in half, entire families swallowed up by the earth.

WITH THE RISE of storytellers like Jonathan Spence on the one hand, and the enduring popularity of historical novelists like E.L. Doctorow and Gore Vidal on the other, it is no wonder that more conventionally minded historians, that is to say, the great majority of the profession, began the Nineties feeling somewhat less than secure. How else to explain the alarm with which leading members of the profession greeted *Dead Certainties*, Simon Schama's excursion into historical fiction? *Dead Certainties* was not a single story but rather a collection of stories, revolving around the British general James Wolfe and his heroic martyrdom at the battle of Quebec in 1759. Schama

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offered a first-person account, composed in the voice of a British soldier, of Wolfe's campaign against the French; a life of Wolfe, written in the style of the grand narrative; an analytical exploration of the painter Benjamin West's famous portrait of the general; and a vivid fantasy of the nineteenth-century American historian Francis Parkman, working much like a painter as he writes Wolfe's life. Throughout the book Schama freely mixed historical facts with his own imaginings of the inner lives of his subjects. Some of these subjects, like Francis Parkman, were historical figures; others, like the anonymous British soldier with whom the book opens, were Schama's own inventions. The line between history and fiction, once so solid, had now been unmistakably, deliberately, erased.

What was needed now, many in the profession felt, was a good dose of discipline. And so it was that Gordon S. Wood, one of the leading Americanists of his generation, was assigned to give Simon Schama a proper disciplinary spanking. *Dead Certainties*, Wood charged in *The New York Review of Books,* was the product of a culture increasingly unable to separate fact from fiction. Evidence of decay was all around us—novels, docudramas, the evening news. Of course Daniel Defoe had been blending fact and fiction long before Oliver Stone, or before Schama set pen to paper. But that was not the point. *Something* was slipping. "Although historians have scarcely begun to experience the kinds of epistemological quarrels that have torn apart the literary disciplines over the past decade or so," Wood warned, "the signs of change are ominous. And Simon Schama's new book, *Dead Certainties*, is the most portentous of them."

Ominous, portentous, the storm clouds were gathering. "Maybe he has become too enamored of the visual arts he spends so much time teaching and writing about," Wood suggested, in a passage that recalled, with a historian's fidelity, the voice of a turn-of-the-century club man after a particularly unsatisfying meal. "Paintings after all are no longer judged on the basis of the accuracy with which they represent reality but on other bases." According to Gordon Wood, Schama's great offense against historical fact was that he had attributed motives to his characters without proper documentation.

In Schama's defense, it must be said that the more theoretically inclined social historians had been attributing motives to their characters for years: To accept that men are motivated by their relation to the means of production, as Karl Marx would have it, is to accept a single, global explanation of human action in place of a variety of other, possible motives. Why should the social historians be the only ones to enjoy doing this?

By inventing motives for his characters so ostentatiously, Schama was drawing attention to the impositions of historical writing; he was suggesting that historians can't help making assumptions about why people acted as they did. The facts, Schama further implied, are often conjured up by the imaginations of individual scholars. As an example, he offered up the historian Francis Parkman, who, in one memorable passage of *Dead Certainties*, communes with General Wolfe: "Past and present dissolved at this moment. He became Wolfe and Wolfe lived again through him; the man's perseverance and fortitude; the punishments of his body; the irritability of his mind; the crazy, agitated propulsion of his energies all flowed between subject and historian...." Historians recapture the past, Schama suggested, not by hard and verifiable methods of proof, but through singular, very personal leaps of the imagination. We believe in histories the same way we "believe" in works of art: They convince us not through cold, hard logic, but by softer, more subjective appeals to our aesthetic and emotional impulses.

The irony here is that if *Dead Certainties* stumbled, it stumbled not as history but as writing, and par-

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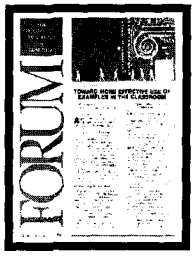

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THE CALL OF STORIES

ticularly as fiction. It is when Schama invents characters out of whole cloth that his difficulties are most evident. The voice of the (fictional) janitor Ephraim Littlefield seems to echo not from the streets of mid–nineteenth-century Boston but from the shadows of some dusty latter-day vaudeville stage: "It's true some of the lads had done some mischief to precious minerals some time back and he got fair worked up then, but he seemed more excited about it than his science allowed for." Then the voice changes. "[A]t times I imagined some formless thing, a rank jelly, might wash in from the Charles and cover me." Is this Ephraim Littlefield, or is it Simon Schama on a bad night in his study? Schama's unease in the first-person voice is palpable in much of his work; it is one of the peculiarities of his powerful *Landscape and Memory* that the first-person passages are crowded with modifiers, two or three at a time, where the more conventional narrative passages are spare and clean. If Simon Schama has, like Moses, pointed his fellow historians to the promised land of narrative history, it may also be that, like Moses, he is fated never to enter it.

TO SAY THAT HISTORY is an art rather than a science is not to assume, as Schama seems to have assumed in *Dead Certainties*, that history books should read like novels, any more than successful novels should be written in iambic pentameter. History may be ambiguous, but it is not fiction. What separates literary genres from one another is precisely their observance of their own (very particular) rules. And it is in the observance of these rules that today's narrative historians—John Demos, Paul E. Johnson, Sean Wilentz, and Jim Goodman among them—are making their mark.

John Demos's *The Unredeemed Captive* updates the eighteenth-century Indian capitivity narrative by making cunning use of the contemporary confusion over the status of historical truth. "Where does the story begin?" Demos asks in his first sentence, offering Cambridge, England; the Indian settlement of Iroquoia; Dedham, Massachusetts; the room in Deerfield where the captive, Eunice Williams, is born; and the Royal Palace in Madrid, as possibilities. "To this list of five," Demos admits, "could certainly be added others—indeed, an almost infinite number. As with all the stories that together form 'history.'" By structuring his work around the multiplicity of available stories, Demos turns the disciplinary confusion over facts and history to his own tactical advantage.

The Unredeemed Captive is a careful piece of historical detective-work, tracing the fate of Eunice Williams among the Iroquois, into whose tribe she eventually marries despite the pleas of her father and her family to return home to them. Yet Demos also makes use of speculative passages not unlike those employed by Schama in *Dead Certainties*. In deference to the facts (and, perhaps, to Gordon Wood), these passages are preceded by warnings—"Perhaps it went something like this"—and set in italics. If Demos's aim here is laudable, the effect of these passages, hedged in with qualifications and written in a deliberate, analytical voice, often falls short. Here is the reunion of Eunice Williams with her brother Stephen in Albany near the end of the book: "Stephen is overcome; his eyes glisten. Aronsen motions him to a small chair; Eunice sits on the ground alongside. They are silent for a time. Aronsen lights a pipe from the fire, puts it to his mouth, inhales deeply, and passes it to Stephen; around the circle it goes. Stephen asks them to lower their heads, and—his voice thick—begins a prayer." "This, of course," Demos steadily concludes, "is no more than conjecture." And, one is tempted to add—whether as history or as literature—it seems hardly worth the candle.

Even more distracting is Demos's reliance on quotations—sentences, phrases, and often common terms like "garrison soldiers," "settlers," and

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"grace"—as a source of authority. Quotation marks swarm across Demos's pages like angry colonies of ants:

> On the evening of October 8th, two young men "went into ye meadow" to tend their cows, and were "ambushed by indians . . . beyond Frary's bridge." The attackers "fird at them, but missed": However, while trying to flee, they were captured and "carried to Canada."

From the point of view of the analytical historian, Demos's reliance on quotation marks is admirable: They make it easy to tell which words are Demos's own, and which are drawn from the historical record. The effect of repeated quotations on the lay reader, however, is to lessen Demos's authority as a narrator. The quotations direct attention away from the story and toward the individual words, to no discernable literary advantage.

A more robust use of historical materials to achieve a literary effect was made by Utah's Paul E. Johnson and Princeton's Sean Wilentz in *The Kingdom of Matthias* (Oxford, 1994), the story of a perfectionist cult leader and his unhappy band of followers in nineteenth-century New York. (Full disclosure: I am a student of Sean Wilentz's at Princeton.) In one scene, the prophet Matthias, who was trained as a carpenter, pays a visit to the merchant Elijah Pierson in his Brooklyn home:

> Most of the usual gentleman's adornments—the carpets, the drapes, the brass fixtures, the mirrors—were gone. But where the carpets had once been there were the matched grains and careful dowelling of a rich man's floor. The undraped windows revealed graceful moldings and clear, heavy glass. Everywhere there were straight lines, perfect woods, an air of spaciousness and peace. Pierson had stripped the room to make it fit for preaching and prayer, but the prophet from the Battery would have known better. For all its pretense to humility, the place breathed understated money.

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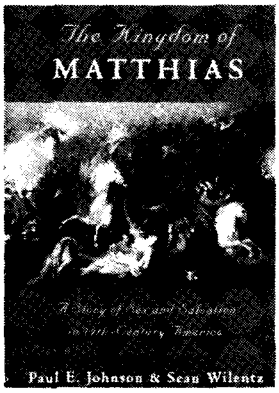

Throughout The Kingdom of Matthias, *the authors use the conventions of historical evidence to establish a voice that bears little relation to that of conventional history.*

The passage's effect is produced through the cunning linkage of factual statements about the interior of the Pierson home. But what distinguishes this from conventional history is that the writers couldn't really care less about the interior of Elijah Pierson's house; their aim is to give the reader a sense of psychological process, of what might be going on inside Matthias's head.

Throughout *The Kingdom of Matthias,* the authors use the conventions of historical evidence to establish a voice that bears little relation to that of conventional history. At one point, Matthias recites a list of idolators destined for judgment. They include a rather motley bunch:

> All who say that immersion with clothes on is baptism
> All who say that sprinkling is baptism
> All who drink wine in bowls
> All merchant tailors who hire women at 4 s. per week
> All clergymen, doctors, and lawyers
> All who offend John the Baptist (Elijah Pierson)

This is humor that plays with the conventions of historical description: The list is funny, in part, because it is true. Here as elsewhere, *The Kingdom of Matthias*'s method is to create fictionlike effects through the use of historical evidence. As Paul E. Johnson explains, "Facts can be proved or disproved. But as soon as you put two facts together you have a fiction."

The new emphasis on the literary qualities of historical writing poses obvious problems for the profession. If history is narrative, then what business do historians have writing history at all? Why not leave writing—if that's what history is—to people who can write? "You can teach someone to be a historian," Johnson says, "but you just can't teach them to be a good writer. The solution, I guess, is for the departments to offer fellowships, to recruit writers to write history."

Unlikely as it seems, there are some signs that a movement of writers into the historical discipline may actually happen. Jim Goodman, a graduate of Columbia University's program in creative writing, received his Ph.D. in history from Princeton for a dissertation on the Scottsboro Boys. "I retell people's stories, and I try to explain them," Goodman says, "writing about what people saw and heard, where they got news and information, and how their memories, ideas, and past experiences shaped their experience of Scottsboro. I show why some people were able to convince others that their stories were 'The Story of Scottsboro,' and why others were not." Goodman's emphasis on stories, his shifting points of view, unsettled his dissertation readers at Princeton. "I encountered a lot of what you might call creative resistance," Goodman remembers. "People would ask me, what's the point of this? This isn't history. But I've always found truth in stories." If Goodman's readers at Princeton were skeptical, others are not: His dissertation, published last year by Pantheon as *Stories of Scottsboro,* led to his recent appointment as an assistant professor of history at Harvard.

AT ITS WORST, there is something precious about the narrative turn, an unscholarly yearning after the glamour and license of Art. That most historians are ill-suited, by temperament, training, and talent, to write good prose is unlikely to keep many from trying, and abuses of the new narrative history are all too easy to imagine: multicultural Westerns; the dream-songs of Ulysses S. Grant; spare, laconic tales of working-class life that recall Raymond Carver. If the new interest in stories can make for bad writing, it also presents certain obvious difficulties for those who sit on tenure committees. *The Kingdom of Matthias* may be a good read, but is it a contribution to the field?

Instead of worrying that Simon Schama is the second coming of Oliver Stone, historians might do better to reflect on the conditions that make sophisticated historical writing of any kind—whether the elegant, ironic essays of Richard Hofstadter, or the genre-bending works of Jonathan Spence—possible. Rebecca West's 1937 *Black Lamb and Grey Falcon* takes the form of a first-person account of a trip through pre–World War II Yugoslavia with her husband. But *Black Lamb and Grey Falcon* is only nominally a travel guide: It is filled with characters observed with great sympathy at the highest possible pitch. It is also an erudite history of the Balkans, and an attempt to express West's own sensibility as a writer, a woman, a socialist, and, above all, as a citizen of Europe on the eve of the Second World War. The strength of West's writing lies in the keenness of her eye and her fanatical insistence on her own perceptions. She glides effortlessly between literary forms—the

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travel book, the Bloomsbury novel, the memoir, history, political journalism—while using each to embody some particular aspect of her own consciousness. This is what makes *Black Lamb and Grey Falcon* such a profound meditation on the conjunctions of history, politics, and personal sensibility.

The ability to combine genres successfully, as West did, implies the existence of a literate public with a sophisticated-enough understanding of literature and history to tell the difference between the two. By any measure one chooses, that public is shrinking. Today's readers may prefer storytelling not for the complexity of the portraits it allows—of intentions and prejudices, social and personal, that shape the unruly, explosive, even repugnant universes of individual minds—but as a relief from the real complexities of the past, however presented. As Henry James warned in 1901, the portrayal of men in top hats and women in ball gowns can too easily substitute for the more difficult achievement of psychological depth:

> You may multiply the little facts that can be got from pictures and documents, relics and prints, as much as you like—*the* real thing is almost impossible to do, ... I mean the invention, the representation of the old CONSCIOUSNESS, the soul, the sense, the horizon, the vision of individuals in whose minds half the things that make ours, that make the modern world were non-existent. You have to think with your modern apparatus a man, a woman—or rather fifty—whose own thinking was intensely otherwise conditioned, you have to simplify back by an amazing *tour de force*....

"And even then," James added, mischievously, "it's all humbug...." ℔

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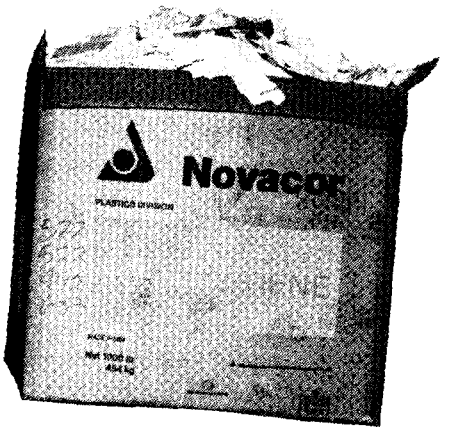

Where Academic Books Go When They Die

by Charlotte Allen

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The Edsels of the world of movable type,
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—Clive James,
"The Book of My Enemy Has Been Remaindered"

"It's amazing," says Niko Pfund, editor in chief at New York University Press, while describing his recent trip to London. "You walk by the tables, and they're saying: 'Four dollars apiece? I can't do it at $4, but I can do it at $3.50. Okay, I'll take a thousand at $3.50.' You might as well be dealing in pork bellies."

Pork bellies they're not. They're books—junk, some of them, but also labored-over works of history and literary criticism, philosophy and anthropology, fiction and poetry, as likely to have issued from a prestigious university press as from a commercial trade publisher. And—if their authors are lucky—those books are going for maybe a tenth of their original retail price in the endless aisles of remainder tables at the giant London Book Fair. More specifically, one of those $3.50 volumes could be *your* book: the one you spent six years of your life and four research grants writing, the one whose manuscript you sent around to your admiring friends, the one that just a short time ago garnered such enthusiasm from your editor, such respect from your reviewers, such awe from your publisher's marketing department. That was then.

Now, suddenly, far sooner than you expected, your book is being subjected to a slow, excruciating, publicly humiliating execution. The ordeal begins with the remainder table or mail-order catalogue, then maybe a wholesaler's warehouse in some low-rent hamlet miles from any university, and, finally, if no one anywhere wants to buy your work at any price, it ends with the recycling plant. At some shockingly early point along this *via dolorosa*, the handlers of the volume you rewrote so many times will stop calling it "a book" and start calling it "product." And its value will cascade from the $25

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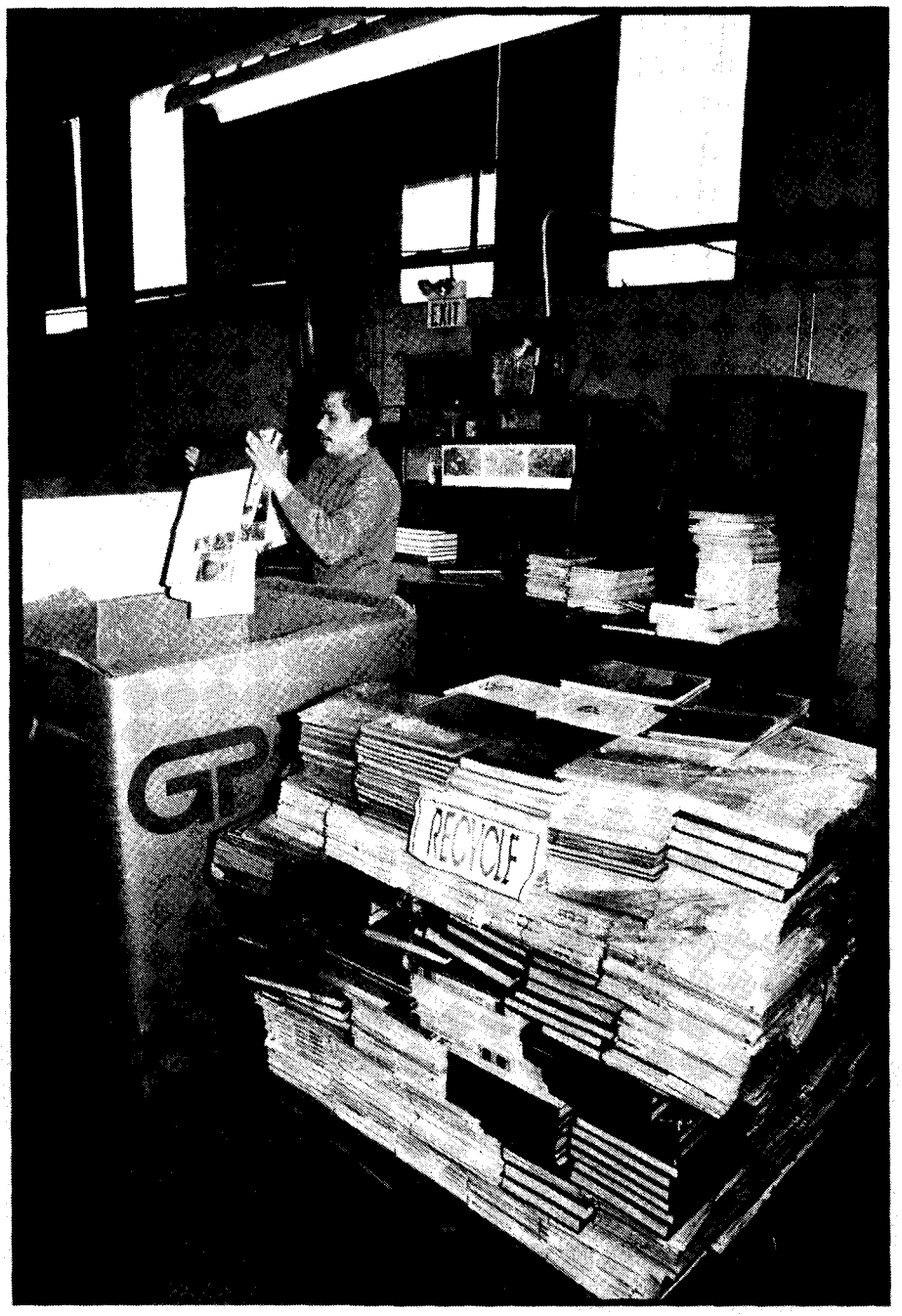
or $35 or $55 "suggested retail" price that your publisher euphorically printed on its jacket down to a few dollars, then a few cents, then next to nothing.

Indignity seems built into the very ritual of a book's decollation. After all, the world of remaindering and other forms of book disposition is a world in which naked market forces rule, unmediated by considerations of literary and academic prestige or by the genteel notion that a book is something more than a piece of merchandise. The iron law of supply and demand sets remainder prices, which have nothing to do with a book's original retail price—let alone its critical reception. "I have a quarter of a million books in my warehouse that I hope somebody would give me a dime apiece for," says Daniel Weiner, president of Universal Sales and Marketing in New York City, which buys and sells from 15 million to 20 million off-price books a year. "If I don't find someone, I'm gonna throw them out," he declares.

Obviously, no publisher will remainder a book for $3.98 if it is selling briskly for $23.98. But with several thousand publishers in North America alone, dealers estimate that at least 2 billion books spew annually from the world's printing presses. That glut of output exerts a constant downward pressure on any book's price and salability. Furthermore, almost all books, even the most serious and scholarly, achieve their highest sales during the first year after publication, after which sales fall off sharply. "Most books have a limited life, and the life of most new books is two years," explains Robin Moody, president of Daedalus Books in Hyattsville, Maryland, which uses artily designed and written catalogues to peddle a direct-mail inventory of over-the-hill literary works. "A book might come out in paper, and the hardbacks will be remaindered, or sales might fall to the point that it costs money to keep it on the list," Moody says. "Sometimes a book might go into a fifth or a fifteenth printing, and then sales will fall. Instead of sitting in a warehouse and costing money, it gets into the hands of readers via a remainder dealer."



EVERYONE'S A CRITIC . . . inside the Guaranteed Destruction, Inc. processing plant in Parsippany, NJ.

The dealer, who is essentially a remainder middleman, then resells the book to a retailer. The retailer can be your corner bookstore, a big chain like Barnes & Noble or Crown (although the chains often buy directly from publishers), or another remainder dealer who happens to have a mail-order business on the side. At the store, the book will go onto one of those now ubiquitous "$5 and under" tables with the big stacks of everything from elk-and-mongoose cookbooks to last year's John Updike hardback.

PHOTOS BY LEO TOUCHET

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INDECENT DISPOSAL

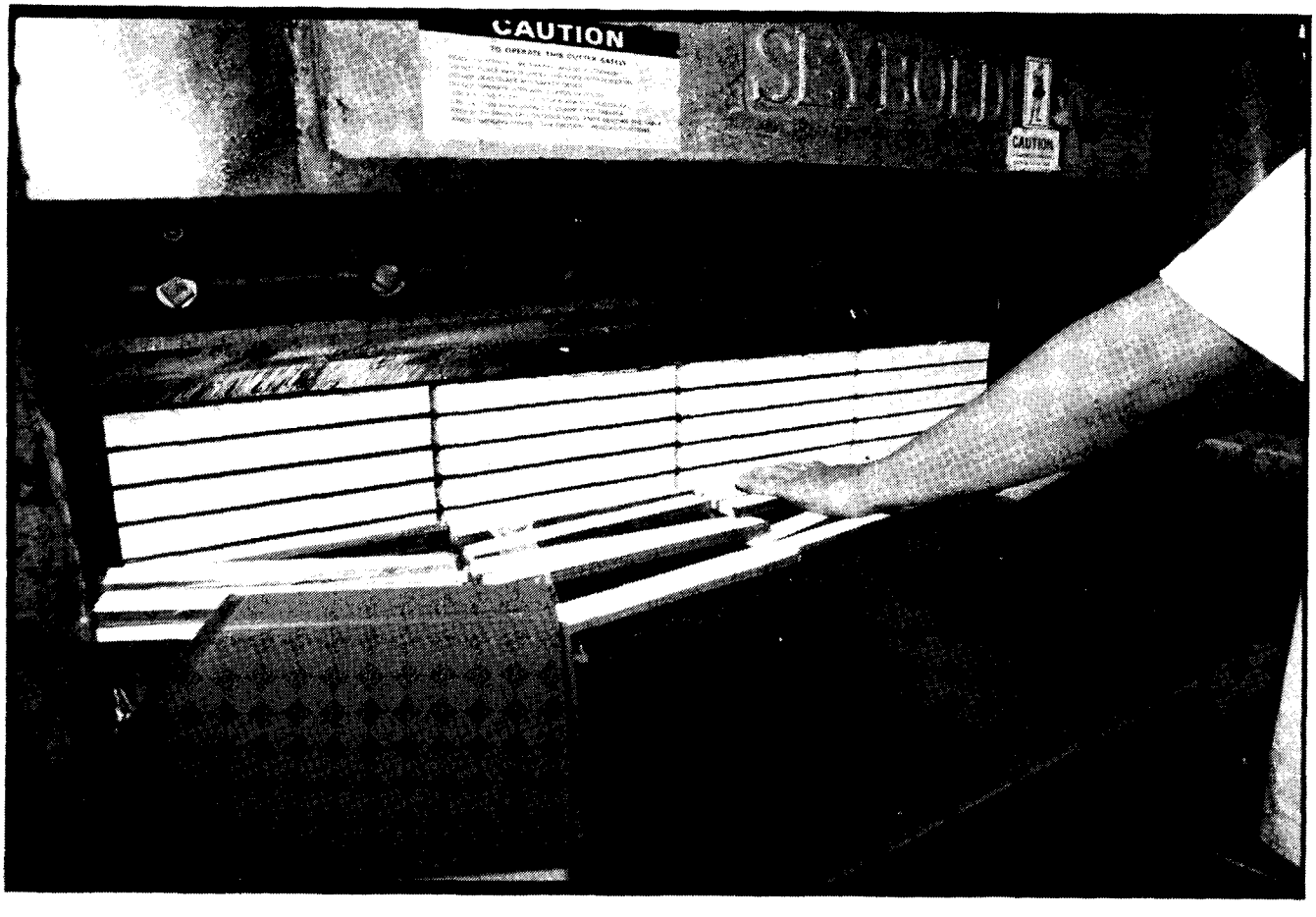
"Yale University Press, the British Museum—we've even carried the Bible as a remainder," sums up Charles Dee Mitchell, general manager of the Texas Bookman, a remainder wholesaler in Dallas.

Remaindering has always been a lucrative trade for book-savvy entrepreneurs. Daedalus' Moody says he got into the business after working in a bookstore during the early Seventies and seeing volumes by such highly regarded writers as Edmund Wilson and Mario Vargas Llosa being priced on remainder tables for as little as a dollar. If he wanted to snap up those books, so would others, Moody reasoned. But until the early Eighties, off-loading excess books was still something of a publishing-world sideline. Warehousing was relatively cheap, and printing huge quantities of a title and then advertising to that effect—which suggested that everyone was buying the book—was considered a clever way to push a dicey work to bestseller status. Furthermore, accounting practices prevalent at the time allowed book publishers and other manufacturers to write down their "excess" inventory as a paper loss to deduct from taxable income—a sure incentive to keep books in print for years.

In 1979, the Supreme Court disallowed those inventory write-downs that encouraged book stockpiling. With the tax break gone and warehousing costs on the rise, the remaindering business began to boom. Several large publishers even went so far as to set up in-house remaindering subsidiaries of their own—*Random House Value* and *Penguin's Seafarer line* are examples—and there is now a four-year-old book fair, the Chicago International Remainder and Overstock Book Exhibition (CIROBE), devoted solely to remainders and other bargain texts, including inexpensively produced "promotional" books published just for remainder tables. Promotional books are those glossy, skinny, pretty-picture–filled cookbooks, art books, and the like that retail for about $14.95 and emerge from publishing houses you've never heard of. In the trade, they are known as "dog and cat books" because photographs of furry pets are especially appealing to the impulse buyers who are their target readership.

Most recently (and controversially, because it distorts the meaning of sales figures), a few publishers have encouraged "remaindering in place," which allows retailers to sell a slow-

CUTTING OFF THE SPINE . . .



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moving new title at a steep discount and obtain a credit on their account for the difference between the list price and actual price. That was why you could pick up *Brando: Songs My Mother Taught Me* (Random House) at half-price last December even though the unenthusiastically reviewed Marlon Brando autobiography had been released only two months before. Random House's remaindering-in-place tactic probably helped boost *Brando* briefly onto the bestseller list.

Consigning a book to remainder half-life after just two months may make sense for a commercial trade publisher, but university presses, most of which enjoy nonprofit status, are supposed to be above the quick throwaway. As nonprofits, they never needed the warehousing tax break that the Supreme Court removed in 1979, and they typically do very small press runs of their products—5,000 or 6,000 is the usual academic-press maximum—so they tend not to be stuck with the 50,000 or 250,000 unsold copies of a once-hot Jeff Gillooly exposé that a miscalculating commercial publisher might have on hand. Furthermore, university presses are supposed to be in the business of publishing and preserving valuable scholarship for the professors and graduate students of the future. Indeed, up until the last decade or so, many university presses took pride in refusing to remainder, keeping stocks of old books around and at least theoretically in print for year after year. This fustian practice ensured that your monograph on household economics in Tanzania would always be on hand for scholars who needed it.

Nowadays, almost all university and small literary presses remainder or otherwise dispose of books on a regular basis—although they don't especially like to admit it. Often, they start to prune their stock as early as two or three years after publication, unless sales are still brisk or a professor orders the book for a large class.

"It's tough," says Brad Jonas of Powell's Bookstore in Chicago, a leading remainder dealer and an organizer of the CIROBE fair. "Someone will have spent ten years on a book, and you'll start getting rid of inventory two years out, but there might have been no reviews of the book until it was out for two years—it's that way in the academic world. After you've spent a decade of your life on a book, no one cares for it. The whole publishing industry used to be judged by the depth of its back list. Now, the front list is everything. It changes the mind-set."

Remaindering and its quick-sale cousins are still sore sub-

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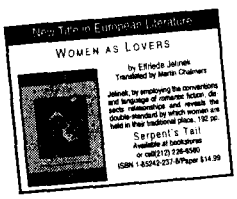

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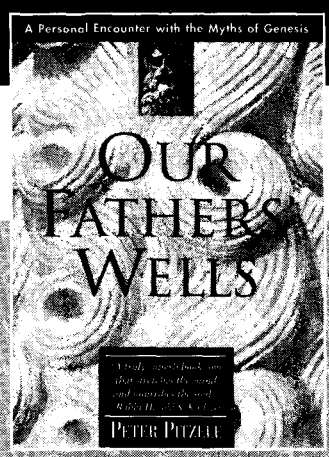

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jects for many academic presses, however. Oxford University Press, for one, refuses to discuss the specifics of its remaindering practices. Others—NYU, Princeton, University of Chicago—explain that they try to take the sting out of remaindering by easing slow-selling volumes first into "white sales" (mailers to interested scholars, librarians, and resellers offering back-listed titles for anywhere from 10 percent to 70 percent or even 90 percent off) and then into "partial remainders" at even deeper discounts to dealers such as Moody, Mitchell, or Jonas, before finally just dumping all or almost all the still-unsold stock. The murky terminology—"white sale," "partial remainder"— allows prestige presses to winnow their inventory vigorously while insisting that they are merely selling down a few overstocked titles. "We've never, never remaindered a book" is a typical declaration—this time from Douglas Messerli, head of Sun & Moon Press, a nonprofit literary publisher in Los Angeles. That may be, but Sun & Moon has sold off inventory to Texas Bookman at seriously reduced prices.

"Yale University Press, the British Museum—we've even carried the Bible as a remainder."

The rush to get rid of academic books is not unrelated to all the other ways universities are currently having to come to terms with economic reality: cutting athletic programs, reducing numbers of tenured faculty, consolidating libraries. NYU's Pfund estimates that it costs a nickel per month to store each copy of the 1,000 or so titles his press keeps in print—and the nickels add up fast. "The realization has finally taken place that space is money," says William Bishop, fulfillment manager for the Johns Hopkins University Press. Compounding the space problem, American academic presses are churning out more titles each year than ever before: about 8,000 in 1993, compared with fewer than 5,000 a decade ago, according to the American Association of University Presses. Furthermore, the larger university presses—Oxford, Chicago, Yale—no longer concentrate exclusively on small-run monographs (which don't take up much space) but produce ever-larger runs of the general-interest books that crowd warehouses.

To make up for their ghoulish work, the remainderers often like to adopt an upbeat rhetoric. The rhetoric is one of reincarnation: a "second life" for the worn-out title. Once you start talking to them, almost all remainder dealers begin sounding like Shirley MacLaine at Machu Picchu, needing little provocation to launch into a lengthy and, after you have heard it once or twice, canned-sounding explanation about how remaindering doesn't mean a book is a failure but merely that its full-price life has come to a natural close. Remainder brokers view themselves as the Jack Kevorkians of the literary business, injecting the lethal dose that nudges a book out of careworn list-price existence and into a happy biblio-afterworld. "The remainder market can actually benefit an author," says Daedalus' Moody. "If people don't know your work and they pick up a copy of your book at $5 instead of $30, they're more likely to go out and pay $30 for your next book."

Such arguments do have much validity. If it comes to that Hobson's choice, most writers would rather have somebody reading their book than nobody and would rather see their book stacked on a remainder table—where it is at least in a store—than languishing in a warehouse. Furthermore, university presses typically price their books higher than trade publishers to make up for their small runs and to take advantage of their captive market in university libraries. A price tag of $35 or $45 or $55 on a scholarly monograph—which would deter most nonacademics from buying—is not unusual, whereas trade books generally sell for about $25. Remaindering a scholarly text can give a university-press book a general-public readership that it never would have had at list price and also put it into the hands of impoverished graduate students who might not otherwise be able to afford it.

But writers should be forewarned that, although their book's second life could be long and even profitable, it is a life whose financial rewards the author will rarely share. Few university press book contracts include royalties for remaindered copies, especially when they are sold at less than production cost (typically, one fourth to one fifth of the original list price). Right now, the remainder boom is a boom mostly for those in the remaindering business.

So let us follow your book down its sorry path to the vultures. The journey begins not in your publisher's editorial office but in its marketing office, which trolls the back list every year or two in quest of candidates for inventory reduction. It should be noted that inventory shrinkage—white sales, partial remainders—is not the same as letting a book go out of print. Technically speaking, out-of-print books are books whose stock a press has allowed to diminish to nothingness in its warehouse and then decided not to reprint, at which point publication rights revert to the author. Books can be subject to decades of remaindering and remain officially in print. Still, this is often a source of irritation to authors, as is the speed with which many presses begin inventory reduction.

"After a book has been out for three years, we can do a white sale," says Robert Oppedisano, marketing manager at the University of Chicago Press, describing a fairly common practice in the industry. White-sale prices at Chicago are generous: from 60 percent to 80 percent off list. The deep dis-

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YESTERDAY'S PAPERS.

counts are attractive not only to book buyers but to resellers, because the standard publisher-to-retailer discount is only 40 percent. A bookstore can double the price of a Chicago white-sale volume and still undersell its competitors. But in the single stroke of a white-seller's pen, the value of your $35 book may have dropped as low as $7. Since it might have cost $7 to produce, your sales royalties are now zilch. Furthermore, everyone in the book world now knows that your publisher, far from raising another glass in your honor, wants to dump at least some of your output pronto.

If the white sale—or a series of white sales—fails to move your book, the publisher takes a more drastic step: the out-and-out remaindering of all or most of the stock. Your book may show up in a booth at CIROBE or the London Book Fair. More likely, it will be put on a list for competitive bidding by brokers such as Daedalus, Powell's, or Texas Bookman. At that point, the value of your work takes another dive. "We try to calculate how fast it would sell at a 50 percent discount [off list price]," says Daedalus' Moody. "We pay half or two thirds of that. As you can see, the margin is very tight. So if we decide a book will sell for $3.98 retail, a not uncommon price, we'll sell it to the bookstore for $2, and we'll pay $1 for it."

If a press remainders all copies of a book—thus declaring it officially dead—it usually offers the mortified author a chance to buy back the remaining stock at a rock-bottom price. At this stage, lucky writers find a more enthusiastic press willing to reprint their work; as for the rest, well, a copy of that soybean-production monograph might make a nice Christmas present for Uncle George.

Which university-press topics sell best in the remainder market? You guessed it—sex and violence. "We had one on the mechanics of execution by hanging—it sold like hotcakes," recalls Texas Bookman's Mitchell. "Books on seventeenth-century murder sell," he continues. "We've had books on infanticide that *really* sold." Physics, ancient and medieval history—also hot, Mitchell says. So what's not hot? You might have guessed that one too—literary criticism. "Even people who I know are major critics don't sell much," he says. "We had a book about Hawthorne by J. Hillis Miller at Yale that we didn't sell much of. Even if it's the best-known Yale literary critic, ultimately it's a book about Hawthorne. Know what I mean?"

Remainder professionals reserve their deepest contempt for those perennial literary-market drugs—poetry and fiction. "Sun & Moon just issued a $30 anthology of American poetry since 1960," says Mitchell. "And when I see a $30 anthology of American poetry since 1960, I put it in the back of my mind. I know I'll be seeing it again."

As for novels, "they're the least desirable," says Spencer

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Perritt, owner of S & L Sales Company, a 40,000-square-foot warehouse operation in Waycross, Georgia, which will take practically any remaindered book. But, "people writing their first fiction books—if they don't sell, we try not to buy too many of 'em," Perritt says. "Know what I call those books? I call 'em five for $3.98 at Kmart."

The most fortunate authors, as far as their self-respect is concerned, end up in the genteel hands of such high-end merchandisers as Daedalus and the Cranbury, New Jersey–based Scholar's Bookshelf. Although anyone who has ever ordered a book through the mail is likely to end up eventually on both firms' mailing lists, the two dealers market their wares to decidedly different readerships: Daedalus to the comfortably well-off snob with a taste for gardening and avant-garde fiction; Scholar's to the amateur or professional specialist. (Scholar's offers eighteen catalogues appealing to such niche interests as military history and baseball.) Twee engravings and ever-so-tastefully written blurbs—and a generous sprinkling of brand-new and still-in-print books offered at slight or no discount—combine to make these catalogues appear to be something more than the hospices and mausoleums for defunct and dying volumes that they are. Scholar's, for example, sandwiches such obvious slow-movers as Sheila Berger's *Hardy and Visual Structures:*

STAYIN' ALIVE

Being consigned to the remainder market does not always mean a book's price will drop indefinitely. Quite the contrary: As remainder books pass from wholesaler to wholesaler, their prices typically double, and they double again when they are sold in a store or through a catalogue. The very apotheosis of remainderhood, of course, is purchase by a secondhand or rare-book dealer; at that point, a book's retail price may vault far higher than its price when new. The author, however, is unlikely to realize any benefit from these multiple transactions.

To examine how the secondary book market works, I pick out a suitably serious title from a fall 1994 Scholar's Bookshelf catalogue: *Chaucer and the Imagery of Narrative: The First Five Canterbury Tales,* by medievalist V.A. Kolve, published by Stanford University Press in 1984. The book catches my eye because Kolve, my senior-thesis adviser at Stanford, is a first-rate writer and lecturer whose work ought to command top dollar in the scholarly market. Sure enough, Stanford lists the 551-page hardback at $55, the high end of the monograph market. Scholar's Bookshelf is selling it for $24.95.

Christie Cochrell, Stanford's order-fulfillment manager, explains that her press unloaded 200 copies of Kolve's book as part of a huge overstock sell-out in May 1994 in which thousands of aging Stanford books went for as little as twenty-two cents apiece. Stanford had originally printed 1,783 hardback copies of *Chaucer and the Imagery of Narrative,* but at the time of the big sell-off still had more than 300 on hand. "We were selling about six copies a year," Cochrell says. "At that rate, we were wondering whether the book was going to be around for fifty years or a hundred years."

Despite the slow sales, *Chaucer and the Imagery of Narrative* went for a fairly respectable $4.52 a copy—but not to Scholar's Bookshelf itself. Scholar's had bid on the book, but the highest bidder happened to be Brad Jonas of Powell's Book Store in Chicago, who says he in turn resold the volumes to Scholar's at $10 apiece. Following Jonas's lead, Scholar's marked up the book in its fall sale catalogue to slightly more than twice what it had paid for it. This is standard remainder-industry practice: If you see a book listed in Scholar's catalogue for $10, you can bet that Scholar's paid $5 for it, and so forth.

The $24.95 price tag for *Chaucer and the Imagery of Narrative* is still a comparative bargain, for Stanford kept 123 copies for itself, and still sells them for $55. Nonetheless, amateur Chaucerians and strapped graduate students might do even better to bypass Scholar's altogether. The reason: Stanford also has a $19.95 paperback version of the book in print.

When I telephone Kolve, now at UCLA, he is surprised to learn that Scholar's is listing his book. (Stanford, like other presses, says it tries to inform its authors of a remainder so they can buy the books themselves, but sometimes that just doesn't happen.) Still, Kolve is not particularly upset. "Stanford keeps books in print for a long time," he says. "It's one reason why I keep publishing with them. They still have my first book in print."

Or at least they have some of it. Kolve's *The Play Called Corpus Christi,* published in 1966 and listed by Stanford at $45, is also selling in the Scholar's catalogue—at $14.95.

—*C.A.*

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Framing, Disruption, Process (NYU; reduced from $45 to $6.95) and Gary B. Herbert's *Thomas Hobbes: The Unity of Scientific and Moral Wisdom* (University of British Columbia; down to $9.95 from $59.95) between sexier titles. Daedalus' Moody and Abbot Friedland, a former Princeton University Press marketing manager who founded Scholar's, at least call their merchandise "books," not "product" or "units" as many other remainderers do, and both actually seem to have read some of their stock-in-trade.

A step further down the highbrow-to-lowbrow remaindering continuum is the tabloid-size bargain-book catalogue of Edward R. Hamilton, Bookseller, a cash-on-the-barrelhead venture in Falls Village, Connecticut. Hamilton's crowded, tiny-type catalogue is an omnium-gatherum of books whose welcome has worn out in hardback or paper or both. Works by such name authors as Frederick Karl (*Franz Kafka: Representative Man;* reduced from $40 to $9.95) and Jean-Paul Sartre (*Being and Nothingness;* reissued by Gramercy for $12.95) sit cheek by jowl on Hamilton's pages with *My Story* by Amy Fisher (Pocket; once $22, now $4.95), whose 15 minutes of fame are apparently up; *Seize the Moment: America's Challenge in a One Superpower World* by Richard M. Nixon (Simon & Schuster; once $25, now $5.95); and Candy Cumming's *Sex and Your Diet* (Leisure Press; once $9.95, now $3.95).

And what if no bidder wants your book, even for a buck or two? You will find yourself in the desperate world of "leftover remaindering." At this stage, your publisher must essentially camouflage your work to sell it. There are several strategies. One is to place the book with others on a special "take-all" remainder list baited with a couple of attractive titles, then hope for a bite from a bidder. Another is to find a large-volume biblio–bottom-feeder (Universal Sales and Marketing, S & L Sales) willing to take "assortments"—that is, trailerloads of mystery volumes. (A truck trailer typically holds about 25,000 books, about 22 "skids" or pallets of around 1,000 books apiece.) The dealer, who has no idea what's in the assortment, relies on the remaindering press's general reputation and hopes to make a profit on a handful of titles in the mix, disposing of the rest. A third strategy is to issue a list of titles, take bids, and then try to arm-twist the highest bidder into accepting a few more volumes thrown in gratis. "I just got a list of fifty-eight titles," says John Justice, a remainderer in Martinsburg, West Virginia, who buys assortments. "I requested twenty-four samples, and I might bid on fifteen of them. Then they'll come back and offer me stuff from the original fifty-eight that nobody else has bid on."

Justice, like other dealers in scholarly remainders, buys from top academic presses—he rattles off a list that includes Johns Hopkins, Rutgers, Harvard, and the University of Illinois. He counts among his customers college bookstores,

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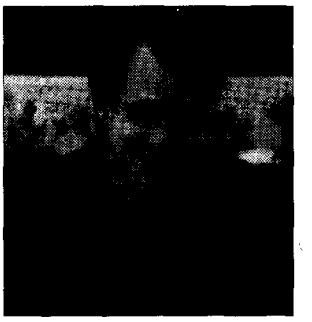

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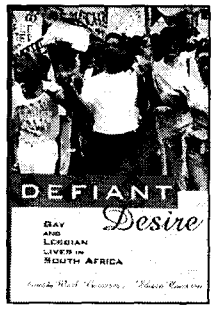

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INDECENT DISPOSAL

who place orders by phone, as well as teachers who visit his Martinsburg retail outlet, Book World, in search of cut-rate texts for classes. But Justice's operation is the last step before the author's Golgotha, the pulp mill, so when hearing him talk about his bulk deals, it's hard to believe that another name for what he buys and sells is scholarship. Here, in his own words, is how Justice operates: "A publisher called me and said, 'I got this art book. It's eleven by twelve, it retails at $40 to $50, it's all shrink-wrapped, lotsa color, blah, blah, blah.' I said, 'How much?' He said, '$2.' I said, 'I'll take 'em all.' I don't even wait to see a couple of 'em. So I get half. I get two skids. I didn't sell 'em all, but I've made a profit already on some of 'em. You have to be fast.

"One time we bought five trailerloads, maybe a hundred thousand books. We look at the samples and decide to pulp two trailerloads. We didn't want to pay the freight on the two trailers. So we fax the shipping company about the two trailers: 'You keep it and pulp it.' I can't tell you who the press was, because these authors, they get kinda testy, but it was a university press. About a year ago, Johns Hopkins offered us 163,000 books. Only about 10,000 of them were worth anything. So we told 'em to pulp 'em. We used to have four or five presses that when they had enough for a trailer, I'd just send it up, but I don't do that anymore."

When you do the math on Justice's five-trailer transaction, you discover that he paid a little over fifty cents a book plus shipping. That's bad for you, the author. But it could be even worse. "We had this one publisher, and we made our deal," Justice says. "He said, 'I got 8,000 books. How much do you want for them?' I said, 'How about a nickel apiece?' So maybe we'll make a little money on some of them, and we'll pulp the rest ourselves."

Five cents for that chunk of your life that once sold so proudly at $35. But perhaps your press discovers something even more devastating: that it can't unload your book for any price. What now? It may be easy for Justice to consign 50,000 books to annihilation with a snap of the fingers. (Those in the business estimate that 250,000 tons of books are destroyed annually.) However, academic publishers tend to be squeamish about a process that doesn't fit very well with the idea of a university. So attitudes vary. Princeton went on a one-time pulping spree in the mid-1980s, after sales director Eric Rohmann discovered that white sales just weren't cleaning out warehouses fast enough. "We had a lot of books that were too old and stale," says Rohmann. "One of them was called *Congo 1962* or something like that."

Other scholarly presses—Stanford, the University of Toronto—donate their dregs to charities that distribute them to institutions in Eastern Europe and the Third World. New York City's Strand Bookstore buys books at $10 a foot (about eighty cents apiece) to decorate television-show sets and stages. Forever Safe, in Visalia, California, says it pays from $1

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to $2 per volume for books that it will hollow out and turn into vaults for the discreet storage of valuables. "The more boring the title, the better," says Laraine Ommen, one of the company's owners. "No sexual connotations, and you don't want it to be a volume of a ten-piece set."

Finally, though, all efforts at reprieve for your book may fail. It will be dumped into a tractor-trailer again, this time for its final journey. One possible destination is Guaranteed Destruction Inc., a unit of a Parsippany, New Jersey–based mini-conglomerate whose other business operations include stenciling vehicle identification numbers onto windshields, enabling a stolen car to be traced. "Guaranteed" refers to the firm's ironclad assurance that all books that fall into its hands will be mashed to unrecognizableness, not surreptitiously resold. That's why large New York publishing houses use Guaranteed: Destroyed copies mean no royalty wrangles with authors. But your own book might make its tumbril trip to a far more prosaic and depressing place.

On a chilly, windy morning in March, I am standing in a decomposing industrial neighborhood near the Washington D.C. Navy Yard and witnessing the tag end of one of those dismal journeys. I am at ABC Salvage, a book- and paper-recycling plant, watching employees unload a tractor-trailer jammed with carelessly stacked books, superannuated computer printouts, two-year-old annual reports, reams of outdated government regulations, and other debris that may one day be the makings of the white coatings on shoeboxes or matchboxes, or toilet paper and paper towels, or even the pages of future books.

Your book might be part of this great truckload of detritus that looks almost indistiguishable from the trash blowing with the gusts in the street outside the ABC plant. Its value now: about two cents. Motorized carts transport the volumes to a dolly, where an assembly-line worker rips off their covers. Hard covers go into the trash, paper ones into hoppers for recycling. Two other employees man a pair of ancient machines called book guillotines whose four-foot blades slice the books' spines away. The naked pages are then sent to the bailer, an enormous green escalator-like machine that binds the loose sheets into five-foot cubes, which will then be transported to a papermaking company in Maryland or West Virginia. Your book is entering a bibliographic purgatory; before long, it will be a few splashes in a sea of pulp.

Of course, there could be some even greater ignominy in store for you. "What do we do with books we can't sell?" says Spencer Perritt of the S & L mega-remainder house in Georgia. "Well, when winter comes, we start throwing 'em into the heater. We've got a great big place to heat here." If

Charlotte Allen is writing a book about the search for the historical Jesus. Her article "Away with the Manger" appeared in the January/February issue of Lingua Franca.

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REPORT

A CLEAR AND PRESENT DANGER

How One Deadly Professor Overwhelmed A Montreal University

By Morris Wolfe

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I.

The first time I laid eyes on Valery Fabrikant was in a Montreal courtroom in April 1993, during a hearing to determine his fitness to continue standing trial for the murder of four professors at Concordia University. Because I'd constructed a larger-than-life image of Fabrikant based on everything I'd read about him and a couple of aggressive telephone conversations we'd had, I was surprised by the small, wiry, nondescript man who actually stepped into the courtroom. Fabrikant was no more than five feet five and weighed perhaps 135 pounds. He had a self-important look on his face—this was *his* show—and his eyes kept darting around the room, observing people's reactions, especially when he said something he thought was clever.

The question of his fitness had arisen as a result of the wild accusations he'd been making during the opening weeks of the trial. He'd charged the police with pouring extra blood under the head of one of his victims; the judge, he claimed, was part of a conspiracy to get him. It was at that point that the judge, Fraser Martin, halted the proceedings.

But for all his carrying on, Fabrikant didn't want to be found unfit. And the two court-appointed psychiatrists eventually agreed that he *was* competent to stand trial. Still, there was no doubt, they said, that he suffered from a severe personality disorder that greatly affected his interactions with others. He saw threats and persecution everywhere; his narcissism made him insensitive to everyone around him.

Throughout the trial, Fabrikant, who conducted his own defense, bullied the witnesses, comparing some with Nazis, laughing and sneering at others, reducing yet others to tears. His treatment of some was so abusive that Justice Martin excused them from the stand. Fabrikant eventually escalated his attacks on Martin himself, calling him, among other things, "a puppet of Concordia." Martin cited him for contempt six times.

On July 30, Martin terminated Fabrikant's defense when Fabrikant refused to abide by a ruling. "You are a low little crook," Fabrikant responded. Ten days later, Martin similarly ended Fabrikant's summation, which he had turned into a filibuster, reading every interminable memo and letter he'd ever exchanged with Concordia, comparing himself to a battered woman who shoots her husband. By the end of the trial, most jurors were doing everything they could to avoid eye contact with him. They deliberated for seven hours and found him guilty of first-degree murder. Martin sentenced the grinning engineering professor to life imprisonment with no eligibility for parole for twenty-five years.

II.

Concordia University was founded in 1974 as part of the huge expansion of universities then taking place across Canada. It was created by amalgamating Sir George Williams University, originally a YMCA night school for working adults in downtown Montreal, and Loyola, a Jesuit college some five miles away. Not an easy task. Although Concordia has many excellent departments and programs—fine arts, computer science, and finance, for example—it is regarded as a second-rank university.

But it does have an engineering faculty, and engineering faculties are good at bringing in research money. The engineering faculty at Concordia had been particularly entrepreneurial, raising almost half of the university's research dollars. That gave it considerable clout within the school. Presiding over the engineering faculty and the computer-science faculty for a period of sixteen years until the spring of 1993 was Dean Srikanta Swamy, an electrical engineer who had done his undergraduate work in India and his graduate studies at the University of Saskatchewan. His faculty consisted of five departments: building studies, computer science, and civil, electrical, and mechanical engineering.

In 1979, Valery Fabrikant, a thirty-nine–year-old scientist, arrived looking for work at the office of T.S. "Tom" Sankar, the chair of the mechanical-engineering department. Fabrikant explained that he was a dissident who had recently fled the Soviet Union, where he'd been an associate professor; he had a Ph.D., was a former student of a distinguished scientist whose work Sankar knew and admired, and had published a number of scientific papers. Sankar was impressed and offered him a job as a research assistant at a salary of $7,000 a year in Canadian currency. He didn't check Fabrikant's credentials or references.

It soon became clear that Fabrikant looked out for himself with a fierce sense of his own importance. When the Soviet Union was slow in sending him a few thousand dollars he'd inherited from his father, he wrote the Department of External Affairs demanding that Canada suspend grain shipments to the U.S.S.R. until he received his money. It also became clear that Fabrikant had no desire to be Sankar's research assistant. In fact, he was dismissive of his supervisor's work. Fabrikant had research of his own to get on with, theoretical work related to mechanical elasticity, the study of how materials react to stress. Sankar let him have his way.

Research in the world of engineering is usually collaborative. But Fabrikant's field was narrow, on the cusp between engineering and mathematics. In any case, collaborating with him was difficult. He was by nature a loner, and his colleagues learned to keep their distance. Some of them found him unpleasant, others a know-it-all. Sankar received complaints from editors of journals about Fabrikant's rudeness when, in the course of normal editorial practice, they criticized or asked questions about work he'd submitted.

But Fabrikant's supervisor turned a blind eye to his behavior. Sankar held to the common belief that academic freedom meant not just freedom of speech but tolerance of eccentricity. His feeling was that only things that could be quantified should be taken into account in assessing a faculty member's performance. In fact, in a domain whose hard currency is the number of scientific papers produced, Fabrikant was gratifyingly prolific. The

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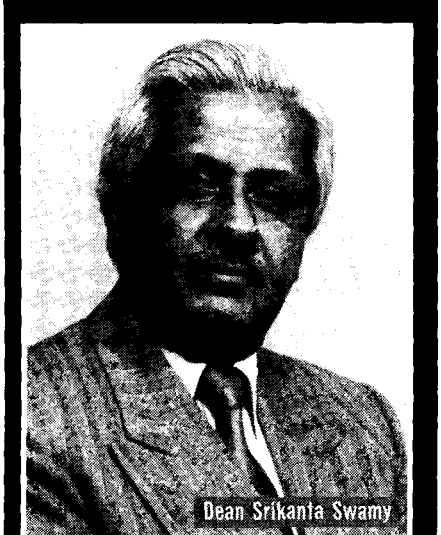
A CLEAR AND PRESENT DANGER

T.S. Sankar

Sankar held to the common belief that academic freedom meant not just freedom of speech but tolerance of eccentricity. His feeling was that only things that could be quantified should be taken into account in assessing a faculty member's performance.



Dean Srikanta Swamy

PHOTOS BY JONAS PAPAURELIS

average professor in the world of engineering is doing well if she produces two or three original papers a year. Fabrikant was publishing more than twice that number—twenty-five in under four years. And on almost all of them, Tom Sankar, his chair and protector, was listed as a co-author.

Co-authorship is like getting an assist in hockey—except in hockey, an impartial scorer decides who, if anyone, merits an assist. In the world of engineering, the rules are much less well-defined, and Fabrikant quickly realized that in Concordia's engineering faculty, co-authorship was routinely used as a way to curry and repay favors.

Fabrikant's stipend came from the department's so-called soft funds—research grants—and he was pushed ahead rapidly. By 1980 he'd been made a "research associate," an invented rank, at $12,000 a year, and two years later, a "research assistant professor" at $23,250. Although he was not on the university payroll, he was already doing some teaching. That year, 1982, he decided it was time to marry and, through friends in Brooklyn, found a young Slavic bride, Maya Tyker.

In 1983, Sankar proposed that Fabrikant's status and title be upgraded yet again—this time to research associate professor. But not everyone was enthusiastic about the idea. John Daniel, who as vice-rector academic was the person ultimately responsible for approving all appointments, had serious reservations about Fabrikant. He'd been hearing stories. Earlier that year, for example, Fabrikant had enrolled in a noncredit French class at the university, taught by a part-time instructor. He complained, not unreasonably, but extremely rudely, that the teacher smoked in class, and then went on to attack her in other ways—he didn't like the way she spoke French; he didn't like the way she taught. He became so disruptive that other students decided to quit the course and the instructor threatened to resign. The teacher's supervisor sent Fabrikant a note telling him that he was no longer welcome in the class. But Fabrikant attended the next class anyway, read the supervisor's note aloud, tore it up, and remained. A more senior official ordered Fabrikant to stay away. He did so, but demanded that the university give him $1,000 to take a French class elsewhere. Chairman Sankar went to bat for him. It took Concordia months to say no.

Sankar was incensed that Daniel should cavil about Fabrikant's behavior and wrote him stiffly, saying, "I was always under the impression that we took decisions on promotions, reappointments and salary . . . increases purely on the basis of scholarly achievements and academic excellence rather than on the individual's behavior.... I hope my understanding is still valid." Daniel backed down.

III.

In 1985, the government of Quebec provided the mechanical-engineering department with money to create the Concordia Computer-Aided Vehicle Engineering Centre (CONCAVE), which would work closely with the transportation industry in the application of new technology. Sheshadri Sankar, Tom's brother, was made the director and—although his work was not directly applicable to transportation—Fabrikant was one of three research associate professors hired. The appointments would be reviewed in three years, after which the appointees could be renewed for another two years. If after five years CONCAVE demonstrated its worth, the government would provide Concordia with the money to create three new permanent faculty positions. Fabrikant was given space in the CONCAVE building some distance from the mechanical-engineering department. Everyone seemed to prefer it that way. His salary was now $30,000.

The job at CONCAVE meant that for the first time since he'd arrived in Canada, Fabrikant felt reasonably secure in his employment, and he decided he was no longer going to put others' names on his work unless they'd actually made a scientific contribution to it. He was tired of helping make senior colleagues, whom he regarded as his inferiors, look good. From that time on, most of his papers

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contained one name—his own.

In January 1987, Tom Sankar quietly stepped down as chair of the mechanical-engineering department under unhappy circumstances. According to Concordia's rector, Patrick Kenniff, the school had decided that Sankar "should not occupy a position that involved management of money." Sankar, who admits only that there were bookkeeping "discrepancies," stayed on as a professor.

Tom Sankar's removal meant little to Fabrikant—his career was apparently going ahead smoothly. But in 1988, when the CONCAVE appointments came up for review, Sheshadri Sankar gave Fabrikant some unwelcome and surprising news—his contract was going to be renewed for just one more year and would then be terminated. Fabrikant was thunderstruck. He had been at Concordia for eight years. He was forty-eight years old, had a young wife who couldn't work because of ill health, two small children, and no job prospects.

Fabrikant was convinced the reason he was going to be let go was that he'd stopped putting colleagues' names on his papers. To prove his suspicion, he began secretly taping conversations with his coworkers.

Fabrikant was convinced the reason he was going to be let go was that he'd stopped putting colleagues' names on his papers—Tom and Sheshadri Sankar's names in particular. To prove his suspicion, he began provoking and secretly taping conversations with colleagues. In March 1988, he taped a conversation with Suong Van Hoa, reminding him that the two of them had collaborated on papers with Tom Sankar. "Would you agree that T.S.'s contribution was zero?" he asked. When Hoa wavered, Fabrikant asked him to describe Sankar's contribution. "He paid you," responded Hoa. "This is exactly what I'm saying," replied Fabrikant. "He paid me and that was . . . his contribution.... The only reason I am being fired," he added, "[is] that I did not include Sheshadri in any of my papers." He threatened to take the matter to court.

That same spring, Fabrikant taped a conversation with his former chair, Tom Sankar. Fabrikant asked Sankar what scientific contribution he'd made to a paper entitled "On the Method of Fabrikant, Sankar and Swamy." (What follows is based on a transcript made by Fabrikant.) "I don't know," said Sankar, "some of these things we discussed." "Discussion," replied Fabrikant, "is not a contribution. Contribution is contribution." He asked whether Sankar would agree that he'd made no scientific contribution to the thirty-four papers to which Fabrikant had added his name. Sankar replied, "Did I . . . ask you to put my name on any of your papers?.... You did it voluntarily."

Fabrikant claims he then went to Dean Swamy and told him he would go public with his charges against the Sankars if Swamy didn't "fix" things. Swamy denies that such a conversation took place. Whatever the truth, it's clear that almost overnight, Sheshadri Sankar reversed himself and offered Fabrikant a two-year CONCAVE contract. Fabrikant had no doubt that his threats had worked. It was time to go after bigger game—real job security. Tenure.

So he started talking about guns. In January 1989, Fabrikant approached Catherine MacKenzie, executive assistant to the rector, in order to scout out the possibility of a transfer to another department. He said he realized that the only way to get what you want in North America is to buy a gun and shoot a lot of people. His comments frightened MacKenzie, and she reported them to Grendon Haines, the university's conflict-resolution specialist. Haines had no actual powers, but he spoke to Fabrikant several times over the next couple of months. Fabrikant led Haines to believe that he already had a gun—he didn't—and boasted that he planned to shoot Dean Swamy, the Sankars, and others. He even talked about taking the rector, Patrick Kenniff, hostage. Haines had never heard anyone talk the way Fabrikant did, and was alarmed. He reported back to MacKenzie, who for a time had Fabrikant followed; for extra protection, security guards were stationed outside the homes of Kenniff and Swamy. (Haines says he told Kenniff about the threats and the surveillance. Kenniff denies he knew about them until Fabrikant's trial.)

Disturbed by these events, MacKenzie and Haines consulted two psychiatrists. One said he thought a man such as they described was potentially dangerous. The second psychiatrist, Warren Steiner, a frequent consultant to the university, said such a man's aggressive antisocial behavior revealed a personality disorder. He needed to be told firmly, in writing, what the university's limits were and that his threats would no longer be tolerated. Steiner advised MacKenzie and Haines to tell the man to get help. Because no one was keeping an accurate record of what was going on, it's not clear what happened next. What is clear is that no one sent Fabrikant any such letter.

Early that fall, Rose Sheinin had become Concordia's vice-rector for academic affairs. Sheinin had been a distinguished cancer researcher at the University of Toronto, but she had little experience in administration at this level. Still, it didn't take her long to notice that the orderly pyramid she was used to at Toronto didn't exist at Concordia, and she said so—loudly and repeatedly. Her new colleagues accused her of being a U. of T. snob.

In December 1989, Fabrikant, whose salary had now risen to $54,340, began inquiring about the three new tenure-track positions that would become available if the Quebec government evaluated CONCAVE's program favorably. In Canada, nine times out of ten, a tenure-track position guarantees subsequent tenure. He visited Sam Osman, Concordia's new chair of mechanical engineering, and begged him for one of the jobs. He'd

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A CLEAR AND PRESENT DANGER

Rector Patrick Kenniff

Sheinin's poking her nose into the almost all-male world of engineering irritated the department. No woman, even if she was the vice-rector academic, was going to tell them what to do.

Vice-Rector Rose Sheinin

already sent out 700 applications for other positions, he said. If he didn't get one of the new jobs, he might have to solve things "the American way." He gestured as if firing a gun. Osman was used to such talk from Fabrikant by now—most people in the faculty were—and didn't take the threat seriously. He promised to help Fabrikant get one of the jobs.

IV.

In February 1990, the mechanical-engineering department's personnel committee tried to promote Fabrikant from the rank of research associate professor to research professor. This time, however, they were unsuccessful. The dossier supporting the recommendation for promotion cited favorable student evaluations of Fabrikant's courses; a number of his publications, including his first book, which had recently appeared; evidence that he'd been successful in obtaining grants and in supervising graduate students; and letters of support Osman had solicited from recognized experts in Fabrikant's field. One described him as being among "the top ten international researchers in [his] area." Another said, "The scope of his research is astounding .... His solutions are both simple and remarkably accurate." The engineering faculty's personnel committee unanimously approved the departmental recommendation. But the administration, in the person of Rose Sheinin, turned it down on the ground that there was no such formal rank as "research professor."

The department remained supportive of Fabrikant. In the spring of 1990, Quebec gave the go-ahead for the three new tenure-track positions. And in September of that year, Osman recommended that Fabrikant be given one of them. He noted Fabrikant's impressive research record and his favorable student evaluations. CONCAVE's director, Sheshadri Sankar, said he would support the appointment with the understanding that Fabrikant's research would be in a field relevant to CONCAVE. The departmental personnel committee approved the recommendation.

Although everything Fabrikant wanted seemed to be within his grasp, he was nonetheless terrified that he might be denied again. It was at this point that he tried—unsuccessfully—to obtain a gun permit. He began calling Sheinin's office, making veiled threats to her staff. And when Sheinin came home one night, she found a message on her answering machine from Fabrikant, saying, "You know who I am, and you know what is going to happen."

The ante had clearly been raised. Sheinin was already concerned enough about Fabrikant to have been doing some homework. In August 1990, she had consulted Concordia's legal counsel about the procedures involved in dismissing someone who did not yet have tenure. She was informed that a written record of complaints, warnings, and discussions with the employee needed to be kept on file. The disciplinary procedures set out in Concordia's collective agreement, she was told, meant the university could dismiss an employee after two written warnings. Sheinin was advised by Concordia's legal counsel that all it would take was two letters from her.

Sheinin responded to Fabrikant's most recent threats with a strongly worded letter: ". . . the frequency of [your] telephone calls, the tone which you use, your warnings that you intend to tape-record . . . conversations, etc., are totally unacceptable. The veiled threats conveyed through my staff and through Grendon Haines must stop immediately [or] I will be left with no alternative than to seek protection through the University's policies concerning discipline." This was the first time anyone at Concordia had dealt with Fabrikant so firmly. And in writing. Fabrikant apologized to Sheinin through Haines, saying he regretted his actions.

Sheinin then attempted to persuade senior members of the mechanical-engineering department to reverse their earlier recommendation, and she asked them to document Fabrikant's abusive behavior. They demurred. She had the impression his unpredictability spooked

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them. And Sheinin's poking her nose into the almost all-male world of engineering irritated them. No woman, even if she was the vice-rector academic, was going to tell them what to do. Fabrikant's behavior shouldn't be a factor in getting a tenure-track job, they said. Osman insisted that giving Fabrikant what he wanted would "bring out the best in him" and he made it clear that if Sheinin attempted to overturn the department's recommendation, he would make use of the university's grievance procedures to oppose her.

On November 16, 1990, Sheinin sent a memo to Rector Kenniff, reporting on her meeting with the departmental members. "All members of faculty were adamant that Dr. Fabrikant was an asset," she wrote, but "none of them wanted to work with or near him." She herself was convinced, she said, that "whatever problems we have been presented with by Dr. Fabrikant will continue.... My gut feelings tell me that he should not be taken onto the full-time faculty." Nonetheless, she wrote, she wasn't prepared to take on the mechanical-engineering department.

Before becoming rector in 1984, Kenniff had been a deputy minister in the Quebec government. Hired by Concordia's Board of Governors because he was well-connected and would help the university's profile, he was seen and heard in all the right places. But he did not run a particularly tight or happy ship. Though he seemed to be off campus more than he was on, he had trouble delegating authority. His first vice-rector academic quit the university in frustration before the end of his term.

If Sheinin was hoping for support from Kenniff, she didn't get it. So she settled for telling the department that if it hired Fabrikant, he was their problem. Furthermore, she expected them to integrate him into the department. They couldn't continue to keep him holed up in another building. She added a rider to Fabrikant's contract: He would have to wait three years before he could be considered for tenure. His new contract would run at $59,677 a year for two years, until June 1992, and would come up for review in the fall of 1991.

In the spring of 1991, the department personnel committee awarded Fabrikant a merit increase, the highest given to anyone in the department, in recognition of the excellence of his work as a teacher and researcher. He responded by making fresh demands: In early October 1991, he asked Osman for permission to use a $7,000 research grant he'd received from the internal granting system to purchase a release from his teaching responsibilities, so he could devote full time to research. Osman found this outrageous. He called Fabrikant and reminded him that university and federal regulations required that research funds be used only for research. "Are you trying to scare me?" Fabrikant replied. "I am not scared. I wrote a letter and I want a written reply."

Fabrikant's insolence cost him a major ally—only weeks away from having his appointment reviewed. Osman wrote a stiff note informing him that what he was proposing was illegal and

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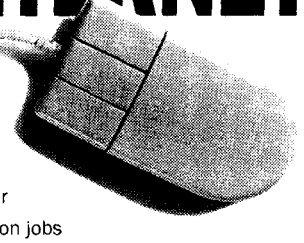

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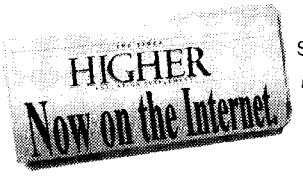

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A CLEAR AND PRESENT DANGER

upped the pressure by requesting a detailed report on his future teaching goals. Fabrikant responded by saying he'd been told that Tom Sankar had once bought a release from teaching, and demanded an apology. He reminded Osman of the merit award he'd recently been given and went on to say that he planned to be on sabbatical the following year. The university, however, didn't believe he was entitled to one. Responding to Fabrikant's outburst, Osman went through his file and found minor discrepancies in his résumé. He asked Fabrikant for proof of his academic qualifications. Fabrikant responded with contempt. "How can a scientist like you ask a scientist like me for proof of my credentials?"

The mechanical-engineering faculty had finally lost its patience. On October 25, 1991, sixteen senior members of the department met to discuss Fabrikant and passed a motion calling on both the department and the university to take action against him. A few days later the departmental personnel committee met to debate whether it was proper to consider Fabrikant's behavior in reviewing the extension of his contract. Late on the evening of October 30, during one of their meetings, they found him outside the room they were in, accused him of spying, and called security. Fabrikant was escorted from the building. In the early hours of October 31, they decided not to renew Fabrikant's contract. Their written recommendation was devoted entirely to what they'd previously insisted was irrelevant. They cited his abusiveness, his attempts to evade his teaching responsibilities—and a new concern, his failure to supervise enough graduate students.

The next day, Fabrikant arrived at a university senate meeting ostentatiously carrying a large artist's portfolio. Catherine MacKenzie, now an associate vice-rector responsible, among other things, for security, quickly assumed there was a gun in the portfolio. She remembered what he'd told her about solving things "the American way." MacKenzie called Concordia's security force and had them summon the Montreal police. She then sat beside Fabrikant while he followed the proceedings with theatrical attentiveness. When the meeting ended, the police searched him. There was no gun.

The departmental personnel committee's recommendation that Fabrikant not be renewed included a declaration of its newfound belief that the competence of a professor included not only his or her "capacity to teach and carry out research activities, it also has bearing on his (her) ethical and moral conduct.... The lack of these qualities, especially if they interfere with the performance of other members of the university . . . cannot be tolerated." The committee added: "Many persons inside and outside the university have been subjected to harassment, threats, blackmail and allegations by Dr. Fabrikant." No specifics were given.

Fabrikant challenged their recommendation. He wrote Dean Swamy, pointing out that just six months earlier the same members of the same committee had awarded him the highest merit increase of anyone in the department. How could things have changed so much? Poor behavior shouldn't be tolerated, he said, and dared anyone who thought his behavior was detrimental to file a complaint. In particular, he dared Tom Sankar to do so.

In late November, the university's faculty personnel committee, who'd been reading favorable reports about Fabrikant for years, suddenly found themselves confronted with a litany of vague complaints about him and a recommendation that his contract not be renewed. The committee was understandably bewildered, and in the absence of hard evidence—there was no paper trail—voted unanimously to overrule the mechanical-engineering department. The meeting was chaired by Dean Swamy. The committee gave Fabrikant a one-year renewal subject to four conditions: He was to teach advanced courses in mechanical engineering, take on more graduate students, and conform to the research goals of the department and to its plans for curriculum development.

V.

With his own chair and department turning against him, Fabrikant's moods and behavior began swinging more and more wildly. In February 1992, he escalated things yet again, this time by resorting to electronic mail. He started transmitting memos and correspondence within Concordia itself, complaining that the faculty association wasn't supporting him in his fight with the university. When Rose Sheinin informed him that he was misusing the university's communications system, Fabrikant replied that there was no rule saying he couldn't use it.

Although everything Fabrikant wanted seemed to be within his grasp, he was nonetheless terrified that he might be denied again. It was at this point that he tried—unsuccessfully—to obtain a gun permit.

Before long, he expanded his e-mail campaign to include all his grievances and charges, and began deluging mystified academics with messages. Among the dozens of supporting documents he sent out were transcripts of the conversations he'd taped, but he now added allegations of financial fraud and conflict of interest on the part of his colleagues. He portrayed himself as a martyr. "I am no longer afraid of anything or anybody," his e-mail declared. "We all have to die one day. Whenever I die, I shall die an honest person.... I cannot fight all the crooks in the world, but I shall not rest until the bogus scientists in this university are exposed.... Everyone knows," he wrote, "that Swamy's contribution to the majority of 'his' about 400(!!!) publications is zero. The number itself is obscene to everyone who is involved in scientific research.... The most repugnant part of what is politely called 'honorary' authorship and what I call

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'scientific prostitution,' is that [Tom Sankar] never explicitly asked me to put his name on my papers, but I knew very well what [would] happen if I [didn't.]" Fabrikant again dared people at Concordia to sue him.

In addition, he wrote to members of Concordia's Board of Governors, charging Sheshadri Sankar with misappropriation of authorship and being in a conflict of interest with respect to a research contract between Transport Canada and CONCAVE. "Rector knows about this," he stated flatly, "but prefers to cover it up." Rose Sheinin was asked by the Board of Governors to investigate the allegations, and several weeks later, she presented a cautiously worded report to the board stating that the "activities of all Concordia faculty members involved in the project were and are, as far as I can determine, entirely correct and within the current ethos"—i.e., conformed to the way things were normally done at Concordia. She dismissed the misappropriation-of-authorship question. In response, Fabrikant accused Sheinin of a cover-up: "You found no evidence to support my allegations [against Sheshadri Sankar] because you did not want to find the evidence...." He criticized her for not having contacted him during her investigation and sent her additional material to corroborate his charges. Sheinin dismissed the material, saying it contained nothing new.

In March, Maureen Habib, the executive assistant to the rector, consulted yet another expert on how to deal with Fabrikant. On the basis of Habib's description, Frema Engel, a specialist in violence and trauma in the workplace, wrote her, "I would suggest there is reason to be concerned and I would take [this person's] behavior very seriously.... The worse case scenario is that he would act out his anger, become violent and either harm a member or members of the university or himself." Habib claims she sent a copy of Engel's letter to Sheinin. Sheinin says she didn't receive it. In the meantime—unknown to the university—Fabrikant had completed a course in handguns, obtained a permit to own a gun, and had bought a pistol—for target practice, he said.

In late March, Sheinin sent Fabrikant what was intended as a formal letter of warning, saying, "you have made very serious allegations against members of the University community, thereby causing significant disturbance therein.... You shall . . . immediately cease and desist from making these types of unsubstantiated allegations by any means." Fabrikant rejected her letter—using e-mail—on the grounds that she hadn't properly followed due process: The university's guidelines, at least as interpreted by the faculty association, required her letter to be accompanied by a complaint from Fabrikant's dean. Sheinin got one and sent her letter of warning again.

Fabrikant was now stirring up media coverage. He told the *Montreal Mirror* that Sheshadri Sankar had made close to $800,000 from research carried out by students. The *Montreal Gazette* quoted him saying that he'd been in Canada for twelve years and had yet to meet an honest Canadian. The publicity raised the decibel level of academic gossip, and also prompted one deeply troubling report. A woman called Sheinin's office to say that as an undergraduate in 1982, the year of Fabrikant's marriage, she'd been raped by Fabrikant. She gave details: She'd reported it to Concordia's ombudsman and then, because she was having emotional problems and was afraid of Fabrikant, had left the university without pursuing the matter. The ombudsman verified that the woman had approached her. But when Sheinin's office tried to persuade the former student to go on record, she was reluctant; she only wanted to warn the university that Fabrikant could be physically violent. (She later suffered a brain embolism and died—just before Fabrikant's trial ended.)

On April 4, Fabrikant wrote Tom Sankar, "You are listed as co-author [of thirty-five] publications of mine though your scientific contribution to them was zero .... I hereby request that you write . . . letters of retraction [acknowledging] that you did not make any scientific contribution to those publications.... Failure to do so will result in a legal

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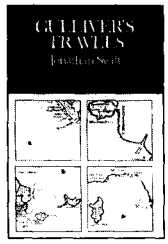

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action against you." He wrote Dean Swamy a similar letter, listing two publications. Shortly thereafter, he launched a lawsuit against the two men.

Meanwhile, the mechanical-engineering department increased its pressure on Fabrikant. For 1992–1993 he was required to teach four courses, three of which—two computer-design courses and a graduate course—he'd never taught before. The graduate course was in his own field. But he wasn't qualified to teach the computer-design courses. He knew that and so did his chair. Fabrikant begged Osman to reassign him; Osman refused on the grounds that everyone in the department should be able to teach such a course.

So Fabrikant raised the stakes again. On June 23, he turned up in the office of Elizabeth Horwood, Osman's secretary, demanding that she sign an application for permission not just to own but to *carry* a handgun. His request was clearly meant, and heard, as a threat. Horwood refused and immediately reported what had happened to the administration. Many secretaries at the university—on the front line when it came to dealing with him—were by now afraid of Fabrikant. Some had even had panic buttons installed.

When Concordia officials learned that Fabrikant was trying to obtain a permit to carry a gun, they called a special meeting—it was attended by Vice-Rector Charles Bertrand; one of Concordia's lawyers; Sheinin's assistant; and Maureen Habib. Following the meeting, Bertrand and Sheinin sent an urgent memo to Rector Kenniff, recommending that Fabrikant be suspended, with pay, immediately. "In our opinion," they wrote, "[Fabrikant] presents an immediate and continuing threat to members of the University community.... We suggest that he be suspended indefinitely.... As a condition for reinstatement in the University, Dr. Fabrikant must be required to produce a statement from a psychiatrist (chosen by the University) attesting to his mental stability." They enclosed a draft of a letter Kenniff could send to Fabrikant. "Your behavior in recent months," it read, "has been one of harassment and intimidation. You have made veiled threats to various members of the University community and have instilled an atmosphere of apprehension and fear within the University.... It [is] in this context that you asked for a reference form to be completed . . . for a carrying permit for a gun. I have been notified that you are already in possession of a firearm.... I consider you to pose an immediate and continuing threat to the University and hereby suspend you with pay effective immediately."

Kenniff, the only person at Concordia with the emergency power to suspend Fabrikant, refused to do so. He didn't have enough evidence, he said. According to Bertrand, who delivered the memo, the rector didn't propose an alternative course of action. Not so, says Kenniff. Among other things, he claims he urged Bertrand to ask the Sûreté du Québec not to grant Fabrikant's request for a permit to carry a gun. Kenniff complains that after having asked him to suspend Fabrikant, the two vice-rectors immediately went off on holiday. Sheinin and Bertrand deny this. If nothing else, the differing accounts of what happened make it clear how much at odds Kenniff was with his most senior administrators.

Members of the administration began exploring other ways to get rid of Fabrikant. In early July, 1992, the associate vice-rector of institutional relations and finance began talking to him about early retirement. (Fabrikant was just fifty-two.) The first offer was two years' salary. Fabrikant asked for ten. The university raised its offer to three; Fabrikant asked for thirteen. At that point, the university ended the negotiations.

Fabrikant became increasingly agitated. In an e-mail message dated July 19, he described the procedural battle that had continued to be waged between his lawyer and the lawyer representing Dean Swamy and Tom Sankar regarding his suit against them. He suggested that the Quebec Supreme Court had been giving him a hard time because the chief justice, Alan Gold, was the chancellor of Concordia. "Is the Chief Justice (or should I say, Chief Injustice) Gold sending me a message that there is no way I can get justice in his court?" Swamy and Sankar's lawyer pounced on Fabrikant's statement and charged him with being in contempt of court. A hearing was set for August 25.

Fabrikant wrote Tom Sankar, "You are listed as co-author [of thirty-five] publications of mine though your scientific contribution to them was zero. . . . I hereby request that you write letters of retraction."

On August 21, Fabrikant transmitted an e-mail message, stating, "very soon I might be in jail for contempt of court. I have dared to say publicly that the court is lawless and corrupt. If you hear that I have committed suicide in jail or was a victim of an accident, do not believe [it]." The same day, Richard Beaulieu, external legal counsel to the university, sent Fabrikant a letter warning him that his job was in jeopardy. It's not clear who asked Beaulieu to send the letter or if Fabrikant even saw it. That afternoon, according to the *Montreal Gazette*, Fabrikant's wife, Maya, picked up two guns she'd ordered from a catalogue—for use at her shooting club, she said. When she got home, she gave them to her husband for safekeeping.

VI.

Around 2:30 P.M. on Monday, August 24, 1992, Fabrikant walked onto the ninth floor of the Henry F. Hall Building, where the engineering faculty is housed. He was carrying a briefcase that contained three handguns and many rounds of ammunition. First he went looking for Dean Swamy and Sam Osman. Neither man was in. He then headed to his own tiny office to meet with

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Michael Hogben, president of the Concordia faculty association (CUFA). Hogben attempted to give Fabrikant a letter that set out the conditions under which Fabrikant would be allowed to visit the CUFA offices. His access had to be limited, the letter informed him, because his behavior was causing those who worked there "considerable distress." (Video surveillance equipment had already been installed by CUFA as a result of Fabrikant's harassment of its staff.) Fabrikant removed a .38-caliber pistol from his briefcase and shot Hogben three times. Hogben fell to the floor and bled to death, clutching his letter. A faculty colleague, Jaan Saber, called out from his office across the way. Fabrikant crossed the hall and fired two shots into Saber; he died the following day. Back in the corridor, heading toward Osman's office, he fired at a fleeing Elizabeth Horwood, wounding her in the thigh. He then worked his way through the maze of ninth-floor corridors to the other side of the building and entered the office of Phoivos Ziogas, chair of the electrical- and computer-engineering department, who was in conversation with Otto Schwelb, another colleague. Fabrikant shot Ziogas twice; he died a month later. In a scuffle with Schwelb, Fabrikant dropped his pistol. Schwelb, unaware that Fabrikant had two other guns in his briefcase, went back to tend to Ziogas. At that point, Matthew Douglass, a professor of civil engineering who was known to be close to Swamy, tried to reason with Fabrikant. He was shot four times and died almost instantly. (Not one of the three engineering professors murdered by Fabrikant had been a significant player in the drama.) Fabrikant then took a security guard and a professor hostage, locked himself in an office with them, and informed a 911 operator that he had just "made several murders" and wanted to talk to a TV reporter to explain why. He stayed on the line with the operator for an hour. When he put his gun down to adjust the phone, the professor kicked it away and the security guard overpowered him.

VII.

Three days after the shootings, Patrick Kenniff told the media there was nothing the university could have done to prevent what happened. Two weeks later, he finally fired Fabrikant. "Events before, on, and subsequent to August 24, 1992," he wrote, "demonstrate clearly that you constitute an immediate and continuing threat to this university, its faculty, staff and students.... Furthermore," Kenniff pointed out, "you are no longer accomplishing your duties as a faculty member."

Three days after the shootings, Patrick Kenniff told the media there was nothing the university could have done to prevent what happened. Two weeks later, he finally fired Fabrikant.

The Link, a student paper, didn't buy the university's—and the press's—portrayal of Fabrikant as an unstoppable force. "The media," wrote Heidi Modro in early September, "in its usual role of sensation-seeking bloodlust, has helped the administration in its bid to portray the accused as yet another isolated case of a madman on a murderous rampage." Modro continued: "The perpetrator of the August 24 killings didn't live in a social vacuum. Many people saw what was happening and didn't react, hoping that the problem would go away. But it didn't.... What we need right now is not a bunch of Health Service employees roving the hallways asking us how we 'feel.' We need answers."

There were attempts in several quarters to supply them. A team from the *Montreal Gazette* burrowed into Fabrikant's background in the Soviet Union. They found—as Tom Sankar or Sam Osman would have if they'd gone looking—that Fabrikant's academic credentials were substantially as he'd stated them. The arresting discovery was that he'd emigrated *not* as a political dissident, but because he'd been fired from a succession of posts for his threatening and disruptive behavior.

Then, searching out contrary angles for a special issue on Canadian universities, *Maclean's* magazine investigated Fabrikant's charge that Tom Sankar and Srikanta Swamy had made no contribution to numerous papers on which they were listed as co-authors. The magazine interviewed deans of engineering at other universities about the productivity of professors of engineering who become administrators. It declined sharply, they all reported. McGill's dean told *Maclean's* that he now produced one or two new papers a year and had published seventy over a twenty-five–year career. The same was true of Harvard's dean. By contrast, Swamy's production had doubled from seven papers a year to fourteen or fifteen when he became dean. He'd produced twenty-six papers in 1982 alone.

Carl Goldman, a civil engineering professor at Concordia, was also interviewed by *Maclean's* and was outspoken in his criticism of his faculty colleagues. "Professors have become entrepreneurs of a sort," he said. "They go to the government to get money for research, hire juniors to do the work and then put their names down on the papers. It is a practice that has corrupted the entire educational system across Canada, but Concordia engineering is probably the worst example you can find."

Meanwhile, Concordia's Board of Governors had initiated two independent inquiries: one, under John Cowan, former vice-rector of the University of Ottawa, into the employment history of Valery Fabrikant; the other, under Harry Arthurs, former president of York University, into academic and scientific integrity at Concordia. The board seemed determined

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to make changes. In the spring of 1994, following a lengthy and contentious review, it voted not to reappoint Rose Sheinin to a second term as vice-rector academic. Though she brought a fierce commitment to academic excellence and integrity to Concordia, there's no doubt that she made serious mistakes, the board concluded. Soon after, the board removed Patrick Kenniff as rector, saying they'd lost confidence in his ability to lead. He was given a lump-sum severance payment of $400,000 and a year's salary—$180,000. Not long before Kenniff's removal, I'd seen him on the *Canada AM* television program, promoting gun control. If Canada had better gun-control laws, he implied, the events of August 24, 1992, would never have happened. (Concordia recently announced the appointment of its new rector, Frederick Lowy. Appropriately, he's a psychiatrist.)

It's possible, as Kenniff and others at Concordia like to suggest, that Fabrikant's murder spree was inevitable, and that had the university attempted to deal with him sooner, he would simply have pulled the trigger sooner. But, as the two independent inquiry reports make clear, there's more than enough blame to go around. The Cowan Report describes a senior administration riddled with dissension and confusion. A cartoon published at the time the report came out refers to the university as Discordia U.

The Arthurs Report confirmed that there *was* misappropriation of authorship by Tom Sankar and Srikanta Swamy and that there were conflicts of interest in a number of Sheshadri Sankar's CONCAVE contracts. A forensic audit authorized by Sheinin and the new dean of engineering—Dean Swamy had been squeezed out of office by Sheinin in the spring of 1993—revealed extensive financial irregularities on the part of all three men. The two Sankars denied any wrongdoing; they were acting in accordance with the prevailing ethos, they said. Swamy described himself as a "victim." But all three men have been forced to leave the university.

"Too often," the Arthurs Report noted, "university honors, research grants and industrial contracts are awarded on the basis of numbers of publications, rather than on their quality and significance. Obviously, this does not mean that the work of all prolific scholars—including those at Concordia—is without significance or merit. We mean to suggest only that there are strong pressures to be prolific, that those pressures may in turn lead to the adoption of strategies for being as prolific as possible and that some of these strategies may promote undesirable behavior.

"We have confirmed the validity of a number of Dr. Fabrikant's more specific allegations," the report conceded. But it went on to remind the reader that Fabrikant's allegations were in no way motivated by concern for the public good. They were the "ultimate revenge" of a desperate man. "We take no pleasure in acknowledging that [this document] lends support to so malevolent a purpose and credibility to so unsavory an individual," the report concluded.

Fabrikant, it's now clear, was surrounded not only by people who had a dubious sense of right and wrong but also by human frailty. He was in the employ of a flawed, fractious university, with a celebrity chief officer, quarreling administrators, an impotent campus-support apparatus, and academic colleagues who were often too apathetic or greedy or scared or dainty to blow the whistle. In a community that didn't keep its head, the worst occurred.

Today, he sits in Montreal's Donnacona Prison, accusing the authorities of persecuting him, and working on his research, assisted by a former graduate student who is convinced that Fabrikant is a misunderstood genius and who feels honored to serve him in any way he can. ⊥f

Morris Wolfe is a freelance writer who lives in Toronto, where he also teaches film history at the Ontario College of Art. An earlier version of this article appeared in the Canadian monthly, Saturday Night, *and won a Canadian Association of Journalists' award for investigative journalism in 1994.*

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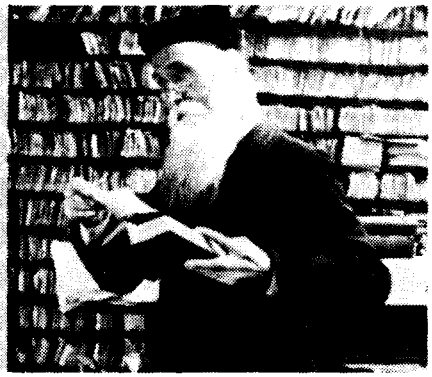

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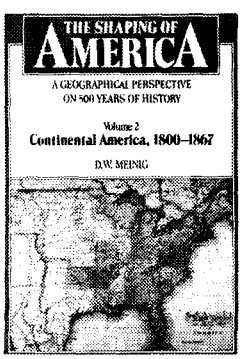

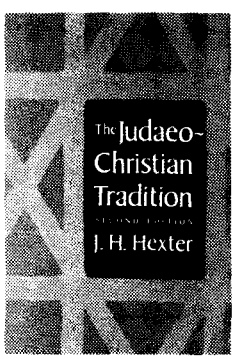

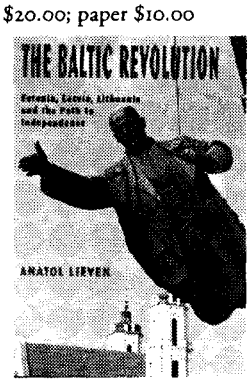

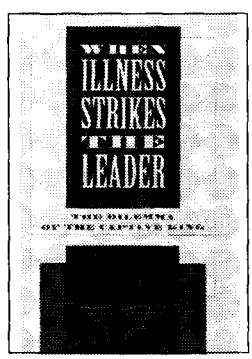

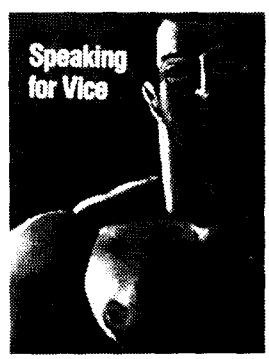

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Books

CAPTIVE AUDIENCE

by Jeremy Bernstein

In the late Fifties, I made the acquaintance of Harry Lehmann, a German physicist a few years older than myself. I had heard that he had served as a conscript in the German army during the war, and when I got to know him a little better I asked him where. "Texas," he replied. Seeing the surprised look on my face, he explained that he had been captured in North Africa and sent to a prisoner of war camp in the United States. This was the first time I had heard about the existence of POW camps in this country, although they once dotted the landscape.

In *The Barbed-Wire College,* Ron Robin tells the story of these camps and of the peculiar educational experiments conducted inside them. Under the American army's eye, German prisoners were subjected to a diet of Great Books and Hollywood films; professors were recruited to design a curriculum, and academic expertise was put to use in a concerted program of reeducation. While the effort may have ultimately been unsuccessful, it still reveals much about the formidable confidence that mid-century Americans had in liberal education. Sound pedagogy, it was believed, could elevate the minds of everyone—even Nazi soldiers.

Most of the prisoners had been captured in North Africa or Italy. Detaining prisoners in war zones always poses special logistical problems—there are few places near a battlefield to squirrel away thousands of enemy troops and ensure that they will play no further part in hostilities.

The Barbed-Wire College

Reeducating German POWs in the United States during World War II

by Ron Robin

Princeton, 217 pp., $29.95

But in 1943, it occurred to the military that the transport ships carrying men and material to combat could be filled with captured enemy soldiers on their return voyage. Those soldiers could then be transplanted to remote locations in the United States where there were acute shortages of manpower. The number of prisoners eventually ferried across the Atlantic was astonishing: 378,898 German soldiers and 51,455 Italians. (In addition, there were 5,435 Japanese brought here from the Pacific theater; these prisoners must not be confused with the 110,000 Americans of Japanese origin who were inexcusably uprooted from their homes and detained as enemy aliens.) The transportation program was a hit. As late as February 1945, congressional representatives from farming states were clamoring for 100,000 more POWs.

In 1943, the idea took hold in certain quarters that the prisoners could not only be put to the hoe, they could also be reeducated—"de-Nazified," so to speak. (The Italians appear to have been overlooked, and the Japanese were regarded as too obdurate to be taught.) At first, enthusiasm for the project was muted. Gen. Allen Gullion, who was in charge of running the camps, believed that there was nothing to be gained from such a program. "Enemy prisoners of war," he said, "are, for the most part, not children." Furthermore, the Geneva Convention had strict rules against subjecting prisoners of war to propaganda, although a limited amount of "education" was allowed. The concern was that if we gave our prisoners force-fed instruction in democracy, the Germans might give their prisoners an equal dose of National Socialism.

There were, however, important figures in the government, including the secretaries of state and war, who saw the advantages of exposing POWs to the virtues of American life. Unlike German schooling, with its rigid rules and rote learning, American education allowed people to transform themselves. So why not give 378,000 German soldiers a chance? When peace finally arrived, they might be grateful to their captors. And they might even participate in the creation of a new, more democratic Germany. Here was a golden opportunity to show that a select bunch of soldiers in the service of the worst totalitarian regime in his-

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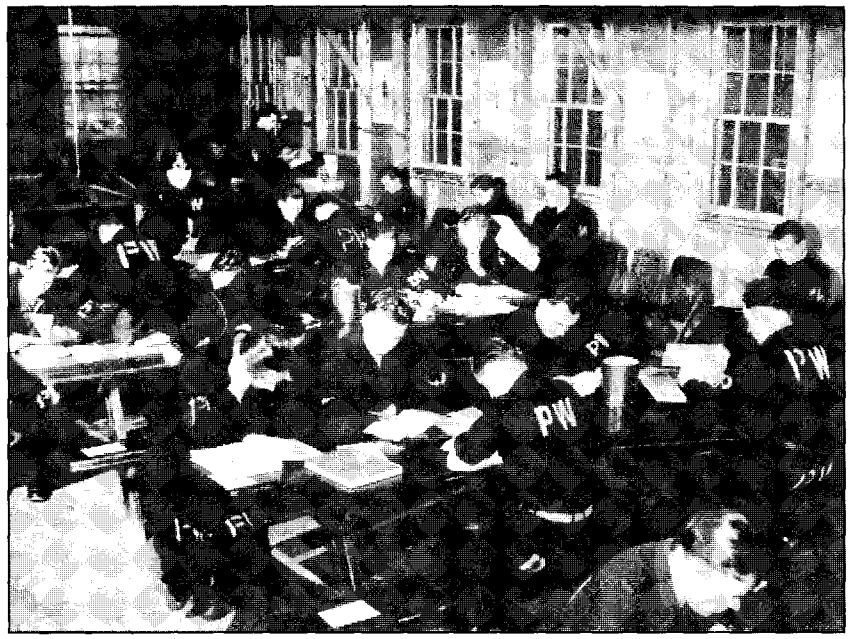
tory could be humanized by the humanities.

This view received a leg up when Maj. Gen. Archer Lerch succeeded Gullion in 1944. Geneva Convention or no, Lerch's office created the Special Projects Division (SPD) to oversee a prisoner reeducation project. If most of the SPD officers had few obvious qualifications for the job at hand—Capt. Michael Ginsburg from the University of Nebraska was chosen only because he had studied at a German university in the 1920s—there were, nevertheless, people with strong ideas about education among them. Robin calls the SPD officers "mobilized humanists," and points out that they represented one side of an ongoing battle in American academia during the 1940s: the defenders of the liberal arts fighting the "depersonalizing" forces of social science.

The SPD's commanding humanists were a somewhat eccentric crew. In charge was Lt. Col. Edward Davison, a Scot who had come to the United States in 1928. A onetime British naval cadet and a minor poet, Davison had taught at a number of American colleges, including Vassar, the University of Miami, and the University of Colorado-Boulder, before joining the army. His poetry, strongly anticapitalist in sentiment ("Morgan and Ford and Hearst and all/the dollar gods you trusted, they are through"), expressed his belief that techniques of persuasion could cure the pandemonium of modern life. Davison, however, had little knowledge of Germany or of the German language. To assist him, he chose Walter Schoenstedt, an exiled German novelist and former associate editor of a Berlin newspaper, who had joined the U.S. Army's Morale Division in 1940. In a novel published the same year, *The Cradle Builder,* Schoenstedt lamented the condition of contemporary Germany while emphasizing the redeeming qualities of German high culture. Once the Nazis had been defeated, he believed, these values could be brought back to life.

Yet another SPD stalwart was T.V. Smith, a former Illinois state congressman, professor of philosophy at the University of Chicago, and editor of the *International Journal of Ethics.* Like several of his SPD colleagues, he was a follower of John Dewey and must have welcomed the chance to put some of his intellectual mentor's ideas into practice. "Democracy," Dewey had emphasized, is supported by "faith in the capacity of human beings for intelligent judgment and action if proper conditions are furnished." With their barbed-wire fences and captive student bodies, the SPD camps made for an unusual variety of lab school.



German POWs cramming for an exam on "The Principles of Democracy."

NATIONAL ARCHIVES

Above all, there was Howard Mumford Jones, a professor of English literature at Harvard. In 1938, Jones had written an article for the *Atlantic Monthly* in which he attempted to analyze the success of totalitarian regimes such as Nazi Germany. He decided that the totalitarian leaders' secret lay in their ability to create what he called a "glamorous mythology." "We used to have Glamour in this country," he went on, but "the debunking biographer and social historians" destroyed it. Jones's mission was to restore the democratic faith through pedagogy. Hence, when offered the opportunity to reeducate German POWs, he naturally decided that what they needed was uplifting fare. The Americans would get their share later.

Although the POWs were not given exams, they were offered a carefully sanitized version of the Great Books curriculum taught by Robert Hutchins and Mortimer Adler at the University of Chicago. And for visual stimulation, a number of less-than-stellar Hollywood epics were screened—*His Butler's Sister* and *The Cowboy and the Lady* among them. In selecting these materials, the SPD was careful to portray America as the unique repository of the democratic creed. According to the SPD's guidelines, any book that displayed contempt for America as "a country without its own culture" would be banned. So were "all books which misrepresent . . . the significance of the contribution of all races." (This, of course, was in the days of Jim Crow.)

If there was a unifying theme to the books that were assigned on American history, it was their emphasis on the nation's readiness to play a strong role in world affairs. According to one SPD official, Wendell Willkie's book *One World* (translated as *Unteilbare Welt,* an "indivisible world") "demonstrated to the German prisoners of war that American isolationism is definitely dead and therefore there is no hope for a renewed German aggression." Stephen Vincent Benét's book *America,* published by the Office of War

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Information in 1944, was praised in a readers' report for being "explicitly written with the aim of making the foreigner familiar with the main features of American history and American life." Among the designated works of fiction was William Saroyan's *The Human Comedy* (1943), which was believed to portray an America without class or ethnic distinctions, and was, therefore, "a fine picture of wartime America by an American author of foreign stock." Hemingway, who had been immensely popular in Germany prior to the war, was also included. Books conspicuously not chosen included Charles and Mary Beard's *Basic History of the United States,* rejected for its "latent isolationism."

The SPD had many ambitions for its curriculum, according to Robin. Among other things, it imagined that "controlling prisoners' intellectual diet would diminish the need for a harsh penitentiary regime." But even with such an onslaught of literary riches, most of the prisoners remained indifferent. The problem with the program was that it involved a self-selected intellectual elite parading their wares before soldiers whose education consisted largely of a few years in high schools oriented toward teaching the virtues of National Socialism. It was a case of the overeducated preaching to the uninterested.

Sound pedagogy, it was believed, could elevate the minds of everyone—even Nazi soldiers.

The editorial guidelines for the POW newspaper, *Der Ruf* (The Voice), suffered from the same high-minded irrelevance as the reading course. Written by, and for, the prisoners, its tone was set by an editorial that appeared in the first issue in March 1945. *Der Ruf*, the editorial announced,

> will foster real German Culture. It will serve us all and through us, our country. It will denounce in the strongest terms any idle chatter and gossip....It is the reputation of the German people we have to serve, believing in a sense of goodness and decency. We must give it our full approval and cooperation. When *Der Ruf* reaches you, answer with a military "Present." Make sure that not one of us who still has a spark of feeling left for home and family is absent.

One would imagine that precisely what a bored prisoner of war *would* want to read about is "idle chatter and gossip," especially if it concerned conditions back home. And what

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were the POWs to make of the newspaper? Were they to believe that it was really written by their fellow prisoners? Or might they suspect that it was American propaganda?

Until the end of 1945, the reeducation program's aims remained vague—it was not even clear how success was to be measured. But after January 1946, the SPD had a definite goal. By then the Allied military occupation of Germany had been put in place, and the prisoners were soon to be repatriated. They would once again become members of German society and would—or so it was hoped—become leaders of a resurrected German democracy. To this end, a crash course was instituted at Fort Eustis, Virginia, that attempted to distill the lessons of the previous three years. Twenty-three thousand prisoners participated in what the staff called a "six-day bicycle race."

Unlike the more general program, the Eustis course concentrated on two issues: American democracy and the future of Germany. It also raised the awkward question of collective guilt. "The German people have shown . . . that they were indeed incapable of overcoming the difficulties confronting the development toward a democratic state and society," the prisoners were told in a lecture on the weakness of democratic institutions in their country. "The German . . . best take for granted that many of his historical weaknesses were brought about by his own fault."

Despite the newly practical approach, the crash course, like its predecessor, was a flop. One instructor reported that his students "showed a general inability to conduct orderly debate. The trait was caused by a complete ignorance of the most elementary rules of parliamentary debate." The prisoners' suspicion of the course can only have been heightened by its German-language title—*Umschulung*. This was the same term the Nazis employed for their forced indoctrination sessions.

Once the prisoners returned home, the SPD was shut down with little fanfare. So what can be said about the program in conclusion? Robin emphasizes that the SPD anticipated the anti-Communist university purges of the late Forties and early Fifties. General Lerch, for example, became convinced that Communists had infiltrated the program, and he conducted a witch hunt among the instructors for possible Reds. It's also tempting to see the SPD as a precursor of the postwar national security state, with its massively organized enlistment of academics into the service of the state. But this would be misguided, and Robin wisely resists the temptation. The SPD hardly employed the "best and the brightest," and its efforts were ill-defined and often clumsily implemented. Even the attempts to train a leadership class for the new Germany met with failure. When the prisoners returned to Germany at the end of March 1946, the American military government there had no interest in them and, in fact, had never even heard of the program.

Strangely absent from *The Barbed-Wire College* is testimony from the former prisoners themselves, many of whom must still be alive. Nonetheless, it seems that the SPD's efforts to change attitudes were largely ineffectual. This appears to be not untypical of POW reeducation programs. Certainly U.S. soldiers captured in Korea and Vietnam were subjected to "reeducation" that went well beyond the showing of feature films—to say nothing of the Geneva Convention's limits. Once released from captivity, however, they managed, for the most part, to fit back into society. Of course, they did not return to a country in ruins.

In the end, what really "reeducated" the German prisoners of war was their realization upon their return that what they had heard about the destruction of Germany was not just propaganda. It was worse than anything they had been shown. It was worse than anything they could have imagined. To whom they assigned blame is another matter. LF

Jeremy Bernstein is the author most recently of An Introduction to Cosmology *(Prentice Hall, 1994).*

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COLERIDGE REGAINED

CULVER PICTURES; DOGLIGHT STUDIOS

This February, the London press reported that 300 unpublished poems by Samuel Taylor Coleridge had been discovered by a Dublin academic. Thousands of new versions of known poems had also been unearthed—twenty-five of "Christabel," more than a hundred of "The Rime of the Ancient Mariner." For twenty years, and across five continents, this obsessed scholar had hunted down verse upon verse by the Romantic icon. All the elements of scholarly derring-do were there: Poems had been snuffed out in Lake District barns, faded drafts brought back to life using forensic techniques.

Without a doubt, this was literary lore in the making. The announcement meant that the Coleridge corpus had almost doubled in size, from around 500 to 800 discrete poems; and all but ten poems now existed in multiple versions. It would certainly be necessary, the *Sunday Times* opined, to take a fresh look at the most difficult Romantic, a figure as often known for his philosophical meditations and opium addiction as for his poetry.

Jim Mays, the professor of English at University College Dublin who's responsible for all this excitement, dispels any expectations of a crazed library mole: He's a relaxed and self-effacing man. And only with prodding does he blushingly suggest that he's "developed a bit of a nose" for uncovering hidden Coleridge gems. "Finding works was, for the most part, very easy," he avers. Well, what about the barn? True enough, but it wasn't as dramatic as it sounds: The barn was on the estate of one of the poet's descendants, exactly the kind of place you'd expect to find a bit of Coleridgeana. And the forensic techniques? "Oh, those were pretty low tech," he flatly explains, and something archival scholars use all the time.

While Mays seems determined to sand away the patina of myth from his story, many of his exploits were remarkable. A few years ago, after having read newspaper accounts of an 1820 visit to England by a Russian collector of literature named Count Orlov, he correctly surmised that some material would be lurking in Moscow's Lenin Library: "It was inconceivable that he wouldn't have acquired some Coleridge." And in an Arizona bookstore, the professor purchased a copy of the 1798 *Lyrical Ballads* for "next to nothing," as the store

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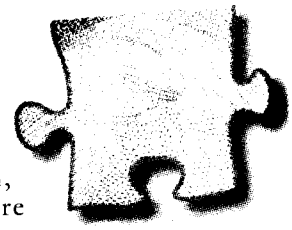

owners thought it had been defaced with doodlings; Mays instantly identified the hand as that of Coleridge, who had composed revisions in the margins. At other times, Mays's familiarity with the handwriting of Coleridge's many assistants allowed him to recognize seemingly anonymous texts: One poetry-filled notebook had been kept as a curio by "an agricultural adviser in Brunei."

Next year, Princeton University Press will publish Mays's edition of Coleridge's *Poetical Works*—two books of poetry, and one of verse drama. And at that time, his sleuthing should bring at least a few literary surprises to light. For example, while Coleridge is not known as a comic poet, we now know that he composed dozens of satirical verses on topics ranging from the foolishness of Irish Catholics to the errant ways of a dotty female astronomer: "Lady Mary Shepheard/As restless as a Leopard/ Tho' not so lithe and starry/Did wait on S.T. Coleridge/To learn the extreme polar ridge/Of Metaphysic Scholarship." The poem concludes that "She is a desperate Scholar/Like the Heavens, DEEP BLUE!" Much of the newly revealed verse shows Coleridge gleefully combining higher and lower impulses: One poem, written in Greek and Hebrew, tells the tale of an old man frustrated by his inability to maintain erections. And he also shared with friends some ribald doggerel on subjects like buggery and lesbian lovemaking. His notebooks further unveil a fondness for dreadful puns, a trait on full display in his mock elegy to his broken shaving pot [see sidebar].

One subject often broached is the body. Coleridge's fascination with medical subjects—in 1816, Coleridge moved in with the physician James Gillman, who helped him to control his notorious opium addiction—is highlighted in verses detailing the pain of gout and ingrown fingernails. The poet was clearly amused by bodily functions, as these couplets about sneezing reveal:

> . . . whence arose
> Strange quarrels twixt my palm and Nose,
> I held till we came to Red-hill
> When I to the Road consign'd it;
> And if no body tread ill,
> Some poor Old Girl may find it.

What's more, Mays fondly recalls that "there were rather more poems about shit than I expected." Apparently, Coleridge was alarmingly analytical about the physical repercussions of his drug problem.

Coleridge's private "album verses" are also unusual for their means of composition, which underscore his habit of spontaneous production. Some fragments were written in gout medicine, at times when Coleridge found himself without a handy source of ink. On other occasions, he preferred to bite his thumb and compose with a blood-soaked twig. And, during a trip to Rome, he hastily scrawled a version of his poem "Fancy in Nubibus" on a strip of seaweed. (This was definitely a poet in need of a PowerBook.)

Mays himself finds it difficult to categorize the additions to the Coleridge oeuvre, which range from two-line epigrams to ten-page ballads. "Like Coleridge himself, they can't be contained by a simple description," he says. But the largest group of new poems, he asserts, were "inspired thematically and emotionally" by Coleridge's frustrated romantic longings for Sara Hutchinson, Wordsworth's sister-in-law. (Coleridge married another woman, Sara Fricker, very early in life, and forever regretted it; they never divorced, but ceased living together after eleven years in 1806.) Understandably, Coleridge never published these potentially scandalous outpourings. While a few of them "display an almost pre-Dickensian view of women, rather cloyingly sentimental," Mays considers others to be structurally innovative and "moving, almost painful to read." One such poem, titled "Thou and I," was written in the 1820s and displays an unmistakably desperate quality:

> What am I to thee?
> What my lips are to this wine,
> What a chain is to the free,
> What a pilgrim is to the Shrine.
> What the taper to the flame,
> What the poet is to fame!
> . . . . . .
> This—no more—am I to thee!

Personally, Mays is "much more excited" about new ver-

An Elegiac Plusquam-Sesqui-Sonnet To My Tin Shaving-Pot

My tiny Tim! my omnium usuum Scout!
My Blackie, fair tho' black! the Wanton Fire
Hath long bit off thy pert one-nostril'd Snout;
Unhinged thy lid; and wrought luxation dire,
Where of thy arching Arm the handless Wrist
Press'd on thy side! Mid treacherous Coal and Grate
Twice hast thou stumbled, and in rebel Mist,
With smoke and sooty films confederate,
Flown in my face. Yet did I not upbraid
Thy crazy Cranks—yea, held thee the more dear:
And morning after morning with thee play'd,
At Rouge et Noire, a game of hope and fear.
And must we part?—Thy Tears on the hot Hob
Say, Iss! Iss! Iss! hard by the Top-bar reeks,
And to each tear makes answer with a Bob!
The Cambrian's Broth is none the worse for *Leeks!*
Rents are the landed Noble's pride and glee!
Holes, side or bottom, both to Man and Gun
Are apt and seemly.—Would, were so with *thee!*
But 'tis not so! and let Time's will be done.
BLACKIE, adieu!—Ah!—Blackie! blame not *me!*
I turn'd not *you* away! Twas You, that *run.*

January 1832

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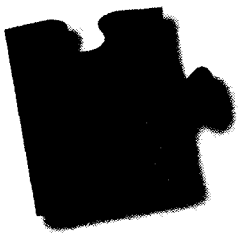

sions of known poems. While Coleridge's unfinished masterpieces—the opium-vision "Kubla Khan" and the occult "Christabel"—appear doomed to remain fragments, Mays says he's found some greatly expanded and "remarkably fresh" variants. (Though Coleridge once wrote, "I have only my indolence to blame" for failing to complete "Christabel," it now seems he worked on the poem continuously until his death.) In general, the professor promises, "poems you thought you knew will look almost new again." Of course, the embarrassment of riches that Mays has brought together presents an obvious problem: When you have more than a hundred versions of "The Rime of the Ancient Mariner," how on earth do you choose among them?

"Now, that's an interesting question," Mays responds brightly, pleased to move on to a scholarly editor's terrain. He explains that during his twenty years with Coleridge, old assumptions that guided collected editions have fallen by the wayside. It used to be simple, Mays says: Following the logic that age begets wisdom, many editors simply printed final published versions of poems. Then, with the *Cornell Wordsworth,* begun in the early Seventies, "the first versions were used, because they were thought to be the freshest." Now, however, "people are loath to adopt any rigid system." Mays himself has taken an idiosyncratic approach. Coleridge's poetry will be split into two books in his edition. The first book will offer what he calls a "speaking version," an "ideal text" often consisting of a hybrid of several drafts. For those who don't approve of his edit, the second book will present a more complicated text that groups all the variorum for each line together: The reader absorbs the permutations as a group, then proceeds to the next line. A similar approach has been used before by scholarly editors in Germany, but, Mays notes nervously, "it hasn't yet been used on an English-language text."

The overall effect of Mays's approach will be one of insistent multiplicity. "My friends have told me that it's a good thing I'm not American, or I would be accused of deconstructing Coleridge," he says, with a laugh. "But even though I understand most people just want to read the poem, I think it's important to understand that when you buy a book of Coleridge, what you're inevitably buying is an editorial construction."

Editing Coleridge has never been a simple task. Among scholars, Mays says, it's long been known that the first "editorial construction" of Coleridge, the 1912 Oxford *Complete Poetic Works,* is a misnomer. One look at the writer's notebooks explains why it's taken so long to fill in the gaps—they are chaotic documents, filled seemingly at random. A lyric fragment from his Lake District days is likely to be followed by lecture notes on Shakespeare composed decades later. Coleridge always vacillated between poetry and prose: "It's amazing," Mays says, "the fluidity with which the guy slid into verse in order to think—about politics, science, whatever." Many of these buried verses were never published by the self-doubting Coleridge, who, in comparison with the "great, true Poet," Wordsworth, saw himself as "more of a Metaphysician." To make matters more difficult, a worldwide diaspora of Coleridge papers after his death made the compilation of a definitive edition of poems prohibitively expensive.

Luckily, in the late Fifties, the Canadian Coleridge scholar Kathleen Coburn convinced Mary Mellon and her Bollingen Foundation to fund the *Poetical Works*—a half-million-dollar project that has so far yielded thirteen volumes, all of them prose. Mays himself arrived at the University of Toronto in 1963 to study with Coburn, who had set up the "Coleridge office" and was devoting her life to transcribing the notebooks. In 1976, Mays was asked to edit the *Collected Poems & Plays.* Although he took on the project "as a favor to Kathleen," he soon accepted a teaching position in Ireland to "escape" an atmosphere consumed by Romantic worship. "I didn't want to become like *that,*" he says delicately. And he didn't. Mays, who was born in England, became a specialist in twentieth-century Irish literature, combing the globe for Coleridge fragments in his spare time.

Though Mays lacks an idolatrous streak, he does think Coleridge has been undervalued as a literary artist. Unlike Wordsworth, who seemed to put his soul entirely into his verse, Coleridge was a polymath who delved deeply into a staggering number of subjects: political utopianism, medicine, folklore, botany, religion, and German

Jim Mays

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philosophy, not to mention poetry. He was an amateur psychologist who analyzed his dreams and coined the term "subconscious." In his later life, he even became a renowned public speaker. Since Coleridge's output is so unruly, Mays says, most critics have responded by endlessly flogging the same few poems. And of Coleridge's major prose works, only the autobiographical *Biographia Literaria,* with its explorations of such Romantic preoccupations as Genius and Imagination, has attracted sustained scholarly interest.

That may be changing. If nothing else, the professor expects his labors to explode the oft-told tale of Coleridge drying up as a poet in 1810, following his break with Wordsworth. According to this account, the mature Coleridge spiraled forever downward into drug addiction, mystic humbug, and—worse still—plagiarism. Richard Holmes, the Romantic biographer who's still working on the second volume of his life of Coleridge, agrees that it's time to put this myth to rest: "People don't seem to realize that he got his opium addiction under control. In the later years, we see a real renaissance of his poetic imagination. There are wonderful poems to be rediscovered. One of my favorites is called 'The Delinquent Travellers,' a sort of comic-opera version of the 'Mariner' set in Australia. It's terrific, but it never makes it into the anthologies."

While Mays considers most of the newly unearthed poems to be "pretty minor," he's hoping that the interest he's generated will seduce scholars into taking a wider view of Coleridge's poetic arc. Fortunately, Princeton's *Collected Coleridge* should be a useful instrument with which scholars can explore the corners of Coleridge's mind. The keyword index, compiled by cloistered nuns in England, will locate all prose and poetic references, from "Abyssinia" to "Pantisocracy." The University of Toronto's Heather Jackson, one of Mays's fellow editors, claims that the complete edition will offer "an unsurpassed window into Romantic England in all of its facets."

Of course, considering Coleridge's eccentricity, the edition is likely to reveal more of some facets than others. Readers of the *Poetical Works* may be most startled to find the poet's newly uncovered fantasy of a verse that's literally written on the body. After visiting a London spa, and seeing some of his skin slough off in the bath, he had the following vision:

> Why, sure, such a wonder was never yet seen!
> An Autograph on an Auto-pergamene!*
> A poet's own Name, and own Hand-writing both,
> And the Ink and the Parchment all of his own growth—
> The Ink his own Blood and the Parchment his Skin—
> This from's Leg, and the other from's razor-snipt Chin.

* "self-parchment"

Mays says he's yet to find any fossil confirming that Coleridge ever carried out this experiment. But he's still looking. —*Daniel Zalewski*

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Letters to the *Editor*

Continued from page 3

as well as in New York, share the credit.

We do, of course, publish much more than cultural studies. Routledge's list covers all the major disciplines of the social sciences and humanities, from economics and linguistics to education and Asian studies. We have just launched the Third Edition of the Arden Shakespeare.

And as for Roger Kimball's lament, we would gladly publish the next Wittgenstein. Would she please identify herself.

William P. Germano, *Editorial Director, Routledge*

MINDFIELDS

Although I was interested to read Chris Lehmann's profile of Pat Churchland ["Pat Churchland, Neurophilosopher," March/April], I thought the piece was misleading with respect to the current state of academic philosophy. Although many of the offending statements were the result of Churchland's own summary characterizations of opposing views, the article doesn't do enough to correct potential misapprehensions.

Most significantly, the "heretical materialism" Lehmann ascribes to Churchland is quite orthodox in the philosophical community. I can think of no prominent philosopher of mind in the United States who would describe her own position as anti-materialist. There may be a handful whose philosophies turn out to be closer to anti-materialism than they would have us believe, but they are decidedly in the minority. Interestingly, the most prominent of these anti-materialist materialists is probably John Searle, one of the few Churchland critics quoted in Lehmann's piece.

The impression given by Lehmann's portrayal is that Pat and Paul Churchland challenge the philosophical modus operandi because they, unlike their "analytic" opponents, care about the ways in which empirical facts can prove or disprove philosophical conjectures. This is an inaccurate picture of the way philosophy of mind is done today. These days, analytic philosophy means not much more than a concern to work out arguments rigorously following standards of argumentative clarity set by conceptual analysts in the first half of this century. There is nothing in this understanding of analytic philosophy at odds with taking empirical evidence seriously; indeed, scholars who describe themselves as analytic philosophers often make liberal use of empirical results.

In fairness, Churchland has been one of the most important voices to proclaim the importance of empirical work for philosophy, and acceptance of this lesson does not commit one to accepting all of Churchland's views about the mind. Without a doubt, understanding the mind is a complicated undertaking which won't dissolve immediately upon consideration of neurophysiological findings. A complete theory of mind must respect many kinds of empirical data: not only neurophysiological data, but also the findings of cognitive psychology, artificial intelligence, phonology, perceptual science, and other fields. There's much more work to be done. The introduction of neurophysiological considerations into philosophical discussions has been fruitful, but it has in no way resolved the subject matter, nor is there any hope that it will do so by itself in the future.

Jonathan Cohen, *University of Chicago*

TINKERS, DREAMERS & STRAW MEN

Even a critical David Samuels is caught up in the glamour and celebrity of Newt Gingrich ["Tinkers, Dreamers & Madmen," January/February]. Following Gingrich's own description of Henry Ford, Samuels paints an almost adoring picture of the House leader as "a nut with a passion." He believes that Gingrich appeals to "the public" because the politician offers an attractive and inspirational history that appears actively engaged in the present. This ability is then juxtaposed with "multiculturalists," whose work is depicted as boring, abstract, incoherent, and ignorant of the "broadest view of culture available."

But this is sloppy journalism. Just who are the people that he claims have "sacrificed the state on the altar of identity politics"? He mentions Ronald Takaki as one, but Takaki writes extensively on the impact that federal legislation had on Asian American immigration in particular, and on the history of U.S. racial ideology in general. Few scholars omit discussion of the Emancipation Proclamation or the 1964 Civil Rights Act, as Samuels suggests. Current scholarship does, however, challenge traditional conceptions of the motivations for, and the accomplishments of, these governmental actions.

And in contradistinction to Samuels, certainly many "multiculturalists"—Tricia Rose on rap, Robin D.G. Kelley on jazz (his forthcoming book on Thelonious Monk stands as a direct response to Samuels's claim that Monk is "ignored"), George Lipsitz, David Roediger, Elsa Barkley Brown, Nell Painter, and many others—focus on both culture and aesthetics in everything from popular culture to poetry, literature, and painting. Yet Samuels must ignore all this work to make his point that "multiculturalism" and its evil twin, "identity politics," have gone too far and lost touch with "the public." By doing this, Samuels tries to carve out some more reasonable, common ground for himself, somewhere between the "narrow, moralistic, overtly partisan" multiculturalists and Gingrich. Unfortunately, Samuels does little to reach beyond a simple caricature of both "multiculturalism" and "identity politics," ultimately sounding like a pale echo of Gingrich himself.

Corey Dolgon, *Assistant Professor, Friends World College, Long Island University*

ALL THE LONELY PEOPLE

Professors-to-be rejoice. David Damrosch's article, "The Scholar as Exile" [January/February], could not have been written with a better audience in mind. Though still an undergraduate, I am intent upon one day becoming a professor. I find it ironically comforting to read of academic "loners." My favorite professors have always constituted an odd bunch—and after reading Damrosch's article, I realize these same professors constituted a rather lonely bunch. But that is what attracted me to them, and moreover, to the profession.

I look forward to the day I am able to enter into the ranks of certified loners, alone.

Kael Weston, *University of Utah*

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Arizona, U of	Canty, Kevin	N Carolina, Wlm
Arizona, U of	Ervin, Elizabeth	N Carolina, Wlm
Arizona, U of	Gilliar, Beate	Manchester C
Arizona, U of	Hollings, Marion	Mdl Tennessee
Arizona, U of	Lange, Marjory	Viterbo C
Arizona, U of	McCafferty, Kate	Wisconsn, GrnB
Arizona, U of	McNenny, Geraldine	Houston, Dntn
Arizona, U of	Rajan, Gita	Fairfield U
Arizona, U of	Scenters-Zapico, John	TexasA&M,CrpsC
Arkansas, U of	Williford, Lex	Alabama, Tsclsa
Ball S U	Huang, Xiaozhao	N Dakota, U of
Boston U	Becker, Robin	Penn S U
Boston U	Sonnenschein, Dana	S Connecticut
Boston U	Wilson, Anna	Bowdoin C
Brandeis U	Goldstein, Nancy	Connecticut C
Brandeis U	Jordan, Sarah	Albion C
Brandeis U	Morris, Daniel	Purdue U
Brandeis U	Powell, Timothy	Kenyon C
Brandeis U	Rice, Grantland	Ohio S U
Brandeis U	Sagaser, Elizabeth	Colby C
Brandeis U	Sauer, Beverly	Carnegie Mellon
Brown U	Aranda, Jose	Rice U
Brown U	Campbell, Jennifer	Holy Cross, C of
Brown U	Cutter, Martha J.	Kent S U
Brown U	Gindele, Karen	Indiana, S Bend
Brown U	Nishimura, Kimiko	CUNY, Hunter C
Carnegie-Mellon	Daly Goggin, Maureen	Arizona S U
Case Western Res	Graham, Jean	Trenton S C
Case Western Res	Ryan, John	Gettysburg C
Catholic U	Robeson, Lisa	Bluffton C
Catholic U	Wiens, Pamela	S Nazarene U
Chicago S U	Strother-Adams, Pearlie	W Illinois U
Chicago, U of	Bowers, Terence N.	Charleston, Cof
Chicago, U of	Dougal, Theresa	Moravian C
Chicago, U of	Henry, Nancy	SUNY, Bngmtn
Chicago, U of	Kadlec, David	Georgetown U
Chicago, U of	Lew, Laurie	Millsaps C
Chicago, U of	Myles, Anne	Stockton S C
Chicago, U of	Pinard, Mary	Babson C
Chicago, U of	Rasmussen, Eric	Nevada, Reno
Chicago, U of	Tolliver, Willie	Dickinson C
Chicago, U of	Wall, Cynthia	Virginia, U of
Claremont Grad	Jenkins, Charles	Lock Haven U
Cntrl Connecticut	Hadley, Mary	GeorgiaSouthern
Columbia U	Brayman, Heidi	RandlphMacon
Columbia U	Buzard, James	MIT
Columbia U	Chalifoux, Kristine	DePaul U
Columbia U	Diamant, Naomi	Illinois, Chicago
Columbia U	Haralson, Eric	SUNY, Stny Brk
Columbia U	Patton, Elizabeth	SUNY, Genes
Columbia U	Philip, Leila	Colgate U
Cornell U	Appelbaum, Brooks	Auburn, Mntgmr
Cornell U	Buckton, Oliver	Florida Atlantic
Cornell U	Cornell, Jennifer	Oregon S U
Cornell U	Duhig, Susan	S Illinois, Crbndl
Cornell U	Feroli, Teresa	Tulsa, U of
Cornell U	Gill, Pat	W Michigan U
Cornell U	Helfield, Randa	Montréal, U de-CAN
Cornell U	Lloyd, Sheila	SUNY, Buffalo
Cornell U	Mahoney, Charles	Connecticut, Uof
Cornell U	Morey, James	Emory U
Cornell U	O'Nan, Stewart	Cntrl Oklahoma
Cornell U	Puri, Shalini	Pittsburgh, U of
Cornell U	Sudan, Rajani	Texas, Arlington
Cornell U	Tufariello, Catherine	Charleston, Cof
Cornell U	Vedder, Cathy	Lincoln Memorl
Cornell U	Weinberg, Susan	Appalachian S
Cornell U	Yadav, Alok	Chicago, U of
CUNY, GradCntr	Collins, Jane M.	Pace, Pleasntvl
CUNY, GradCntr	Kiteley, Brian	Denver, U of
CUNY, Lehman	Pope, Robert	St Francis (NY)
Delaware, U of	Kirschstein, Bette H.	Pace, Pleasntvl
Delta S U	Simpson, Valerie	Delta S U
Denver, U of	Abbott, Julia	Colorado, ClSpr
Denver, U of	Gronning, Robyn	Regis C (CO)
DePaul U	Buckvold, John	DePaul U
DePaul U	Dalton, William P.	DePaul U
Duke U	Addison, Elizabeth	W Carolina U
Duke U	Amos, Mark Addison	Bates C
Duke U	Babin, Edith	LSU, BatnRoug
Duke U	Batten, Guinn	Washington U
Duke U	Davis, Cynthia	S Carolina, Clm
Duke U	Hilles, Carroll	Union C (NY)
Duke U	Irr, Caren	Penn S U
Duke U	Kawash, Samira	Rutgers, NBruns
Duke U	Maxwell, William	Illinois, Urbana
Duke U	Paine, Charles	New Mexico, Uof
Duke U	Smith, Faith	Brandeis U
Duke U	Smith McKoy, Sheila	Vanderbilt U
Duke U	Wegner, Phillip E.	Florida, Gnsvl
Duke U	West, Kathryn	Bellarmine C
Duke U	Will, Barbara	Dartmouth C
Emory U	King, Debra	Florida, Gnsvl
Emory U	Michie, Allen	Coastal Carolina
Emory U	Thompson, Tim	Pacific U
Florida S U	Foster, Patricia	Iowa, U of
Florida S U	Richardson, Kelley	SW Oklahoma S
Florida, U of	Bregman, Chanley M.	Charleston, C of
George Mason U	Wee, Rebecca	Augustana C (IL)
George Peabody C	Finkel, Grace	Alabama, Brmng
Georgetown U	Wertheim, Kevin M.	Bowdoin C
Georgia, U of	Agar, Katherine	Chadron S C
Georgia, U of	Chow, Balance	San Jose S U
Georgia, U of	Mosser, Jason	Rockford C
Goddard C	Malik, Abasi J.	GeorgiaSouthern
Goddard C	Ray, Marshalee	DePaul U
Harvard U	Cannon, Christopher	UC, Los Angeles
Harvard U	Cohen, Jeffrey	G Washington U
Harvard U	Hathaway, Heather	Marquette U
Harvard U	Kotas, Wojciech	Lawrence U
Harvard U	Norton, Camille	Pacific, U of the
Harvard U	Reid, Margaret	Marquette U
Harvard U	Rodriguez, Barbara	Northeastern U
Harvard U	Spiller, Elizabeth	N Texas, U of
Houston, U of	Lantry, William F.	Fisk U
Houston, U of	Lyons, Richard	Mississippi S
Houston, U of	Pettice, Mary	LebanonValley
Howard U	Mitchell, Angelyn	Georgetown U
Howard U	Napier, Winston	Bates C
Illinois, U of	Alaimo, Stacy	Texas, Arlington
Illinois, U of	Hocks, Mary	Spelman C
Illinois, U of	Sebek, Barbara	St Ambrose U
Illinois, Urbana	Bolden, B. J.	Chicago S U
Illinois, Urbana	Onkey, Lauren	Ball S U
Indiana U	Alessio, Carolyn	S Illinois, Crbndl
Indiana U	Barron, Jonathan	N Carolina, Chrlt
Indiana U	Browner, Stephanie	Berea C
Indiana U	Cassuto, David	Missouri, Rolla
Indiana U	Hageman, Julie	Purdue, Calumet
Indiana U	Joseph, Allison	S Illinois, Crbndl
Indiana U	Kemp, Theresa	Alabama, Brmng
Indiana U	Manfredi, Renée	Alaska, Frbnks
Indiana U	Mattawa, Khaled	Cal S, Nrthrdg
Indiana U	Robison, Lori	Mississippi, U of
Indiana U	Smith, Rick	Wichita S U
Indiana U	Steinberg, Glenn	St Thomas, U of
Indiana U	Sterling, Eric	Auburn, Mntgmr
Indiana U	Weinauer, Ellen	S Mississippi, U of
Indiana U	Willingham-McClain, G.	Carnegie Mellon
Indiana U (PA)	Boquet, Elizabeth	Fairfield U
Indiana U (PA)	Okawa, Gail Y.	Youngstown S
Indiana U (PA)	Tassoni, John	Miami U, Oxford
Iowa, U of	Chancy, Myriam	Vanderbilt U
Iowa, U of	DeRose, Michelle	Wartburg C
Iowa, U of	Jacobsen, Beatrice	St Ambrose U
Iowa, U of	Louie, David Wong	UC, Los Angeles
Iowa, U of	Moore, Benjamin	Fontbonne C
Iowa, U of	Mullen, Laura	Colorado S U
Iowa, U of	Sandor, Marjorie	Oregon S U
Iowa, U of	Smith, Kenneth	Indiana, S Bend
Iowa, U of	Van Sluys, Sharon	Washburn U
Johns Hopkins U	Agoos, Julie	CUNY, Brooklyn
Johns Hopkins U	Brown, John Gregory	Sweet Briar C
Johns Hopkins U	Pittenger, Elizabeth	UC, Berkeley
Johns Hopkins U	Wood, Joanne	Indiana, Blmngtn

THIS ISSUE: ENGLISH THROUGH MUSIC. OUR LAST ISSUE (MARCH/APRIL): ANTHROPOLOGY/ARCHEOLOGY/FOLKLORE, AREA/ETHNIC/WOMEN'S STUDIES, ART/ART HISTORY, ASIAN LANG. & LIT., BIOLOGY/ENVIRONMENTAL STUDIES, CHEMISTRY/BIOCHEMISTRY, CLASSICS, COMMUNICATIONS/JOURNALISM, COMPARATIVE LITERATURE, COMPUTER SCIENCE, DANCE/DRAMA/FILM/VIDEO, AND ECONOMICS. NEXT ISSUE (JULY/AUGUST): PHILOSOPHY, POLITICAL SCIENCE, PSYCHOLOGY, RELIGION, RUSSIAN/SLAVIC LANG. & LIT., SOCIOLOGY, AND SPANISH/PORTUGUESE LANG. & LIT.

These tables reflect our final listing of first-time hirings to full-time junior positions effective as of the '94-'95 academic year in the liberal arts and sciences at more than 500 four-year colleges and universities in the United States and Canada. In the fall we will begin to list hirings and tenurings taking effect as of the '95 academic term.

The tables should be read as follows: the institution in the third column hired for the first time the individual in the second column to a full-time junior position. (It may not be the first junior position the individual has gotten.) The individual received graduate training at the institution in the first column.

Though most of these hirings are to multi-year, tenure-track contracts, many are for one-year positions only.

Information about graduate training was in most cases obtained either from the hiring institution or from the individual. This information has not been double-checked in all cases with each training institution. **"N/A"** means this information was not available at press time.

Where we have a campus name (e.g. "Illinois, Urbana"), we use it. But someone trained there might just as well be listed under the general university name (e.g., "Illinois, U of").

[95] means this action will take effect as of the '95-'96 academic term. **[NTG]** means this hiring institution is partially or completely non-tenure-granting.

LINGUA FRANCA goes to great effort to insure that our data is accurate and as complete as possible. However we know that JOBTRACKS is, as we go to press, incomplete and still not free from all errors. Consequently, we cannot be responsible for errors and omissions, and readers are advised not to act on any of this information without verifying it.

We invite our readers to help make JOBTRACKS an even more comprehensive reference tool, in the following ways:

If one of our items is in error, please let us know, on the stationery of the hiring department, specifying your name and title.

Deans and administrators: If your institution isn't represented and should be, write or call us to request the appropriate form.

Faculty members: If your name isn't here and should be, ascertain who in your administration or news office both has this information for the liberal arts and sciences, and is willing to part with it. Give us the person's name and title, and your name and title. Note that we are not listing temporary or visiting positions, nor first-time hirings to those senior positions that are probationary (e.g. associate professor without tenure).

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JOBTRACKS 1994-95

JUNIOR HIRINGS, BY DISCIPLINE AND BY GRADUATE TRAINING

TRAINED BY	NAME	HIRED BY
Kansas, U of	Carlson, Laurie	William Jewell C
Kansas, U of	Warner, Sharon Oard	New Mexico, Uof
Kentucky, U of	Hawkins, Ann R.	Asbury C
Lehigh U	Cole, Harry	Mibile-NCRGUA
Lehigh U	Haselton, Kathy	Arizona, Tucson
Lehigh U	Jones, Chris	Allentown C
Lehigh U	Marinara, Martha	Armstrong S
Lehigh U	Myers, Linda	Texas Tech
Lehigh U	Oczkowicz, Edyta	Salem C
Lehigh U	Russell, Simon	Bowling Green S
Lehigh U	Wiebe, Russel	Felician C
Louisiana S U	Peeples, Laurence S.	Charleston, C of
Maryland, U of	Cummins, Gail	Kentucky, U of
Maryland, U of	Harding, James	E Michigan U
Mass, U of	Bauer, Grace	Nebraska, Lncn
Mass, U of	Conoley, Gillian	Sonoma S U
Mass, U of	Jonsburg, Sara	Montclair S C
Miami, Oxford	Broad, Robert	Illinois S U
Miami, Oxford	Lindgren, Margaret	Cincinnati, U of
Miami, U of	Reaves, Gerri	W Virginia Wslyn
Miami, U of	Swaffield, Bruce	Malone C
Michigan, AnAr	Libretti, Timothy	Colgate U
Michigan Tech	Fountaine, Tim	Syracuse U
Michigan Tech	Savage, Gerald	Illinois S U
Michigan, U of	Gamer, Michael	Penn, U of
Michigan, U of	Hausknecht, Gina	Coe C
Michigan, U of	Jordan, Margaret	Wayne S U
Michigan, U of	Radecki, Patricia	CUNY, City C
Michigan, U of	Schulze, Robin	Penn S U
Minnesota, U of	Gillen, Shawn	Beloit C
Mississippi, U of	Bray, Robert	Mdl Tennessee
Missouri, U of	Williams, Jeff	Cntrl Missouri S
Montana U of	McNamer, Deirdre	Montana, U of
Montana U of	Wrigley, Robert	Montana, U of
Moorhead S U	McMullen, Catherine	Concordia, Mrhd
N Carolina, ChpH	Clark, Keith	George Mason U
N Carolina, ChpH	Moye, Ray	Coastal Carolina
N Carolina, ChpH	Poston, Thomas	Morningside C
N Carolina, ChpH	Walker, Elinor	Rockford C
N Carolina Cntrl U	McCarthy, Anne	St Augustine's
N Carolina S U	Gourdine, Angeletta	Oregon S U
N Carolina, U of	Barnhouse, Rebecca	Youngstown S
N Dakota, U of	Lyons, Scott	Concordia, Mrhd
N Texas, U of	Champion, Laurie	Sul Ross S U
N Texas, U of	Duncan, Dawn	Concordia, Mrhd
N/A	Barrish, Phillip J.	Texas, Austin
N/A	Baucom, Ian B.	Yale U
N/A	d'Aguiar, Fred	Bates C
N/A	Hodor, Mary Jane	Benedictine C
N/A	Millner, Sondra	Maryland EShore
N/A	Schoenig, Mark	Providence C
Nebraska, Kearney	Flood, Julie	Nebraska, Kearney
Nevada, Reno	Simmons, Gaye	Nevada, Reno
New York U	Daley, Kenneth	Ohio U
New York U	Parker, Mary	Houston, Dntn
Northwestern U	Hendler, Glenn	Notre Dame, Uof
Notre Dame, Uof	Martin, Carol A. N.	Bowdoin C
Ohio S U	Barnett, Claudia	Mdl Tennessee
Ohio S U	Goodburn, Amy	Nebraska, Lncn
Ohio S U	Griffith, Kevin	Capital U
Ohio S U	Leverenz, Carrie	Florida S U
Ohio S U	Tennant, Colette	Willamette U
Ohio U	Allen, Edward	San Jose S U
Oklahoma S U	Crawford, Shawn	SW Baptist U
Oklahoma, U of	Womack, Craig	Nebraska, Oma
Oregon, U of	Mulligan, Roark	ChrstphrNewport
Penn S U	Beebee, Randall	E Illinois U
Penn S U	Click, Benjamin	Wiscnsn, LaCro
Penn S U	Eberly, Rosa A.	Texas, Austin
Penn S U	McCollum-Clark, Kim	Millersville (PA)
Penn S U	Myers, Robert	Texas, Tyler
Penn S U	Patton, Celeste	Texas Tech
Penn, U of	Bach, Rebecca	Alabama, Brmng
Penn, U of	Freeman, Lisa	Illinois, Chicago
Pittsburg S (KS)	Beatty, Rochelle	SW Oklahoma S
Pittsburgh, U of	Latchaw, Joan	N Dakota S U
Princeton U	Farred, Grant	Michigan, AnAr
Princeton U	Godfrey, Mary F	Fordham U
Princeton U	Kassanoff, Jennie A.	Barnard C
Princeton U	Lee, Josephine	Minnsota,TwnC
Princeton U	McEntyre, Marilyn	Trenton S C
Princeton U	Prins, Yopie	Michigan, AnAr
Princeton U	Wheeler, Lesley	Washington&Lee
Purdue U	Robson, Rosalie	Montana, U of
Purdue U	Baltes, Paul	Brighm Yng U
Purdue U	Blair, Kristine	TexasA&M,CrpsC
Purdue U	Karbach, Joan	Tri-State U
Purdue U	McComiskey, Bruce	E Carolina U
Purdue U	Ralston, Sherry	S Indiana, U of
Rensselaer Poly	Haller, Cynthia	N Carolina S U
Rice U	Carmichael, Virginia	Montana, U of
Rice U	Larocco, Steven	S Connecticut
Rice U	Spruill, William	W Carolina U
Rochester, U of	Saupe, Karen	Calvin C
Rutgers U	Bellanca, Patricia	Harvard U
Rutgers U	Bluemel, Kristin	Monmouth C
Rutgers U	Breen, Margaret	Connecticut, Uof
Rutgers U	Brittenham, Rebecca	Rutgers, NBruns
Rutgers U	Brunk, Terence	Cameron U
Rutgers U	Cobb, John	Wofford C
Rutgers U	Dickson, Lynne	Chatham C
Rutgers U	Horton, Beverly	Rowan C
Rutgers U	Perkins, Priscilla	Cameron U
Rutgers U	Pratt, Amy	LIU, Brooklyn
Rutgers U	Roberts, Jack	St ThomasAquin
Rutgers U	Skorczewski, Dawn	Redlands, U of
Rutgers U	Stein, Rachel	Siena C
S California, U of	Burton, Gideon	Brighm Yng U
S California, U of	Gioding, Joshua	Holy Cross, C of
S California, U of	Ramanathan-Abbott, V.	SUNY, Fredon
S California, U of	Wiley, Mark	Cal S, LngBch
S California, U of	Wolf, Elizabeth	Denver, U of
S Carolina, U of	Faile, Jane	LSU, BatnRoug
S Florida, U of	Bryant, Lizbeth	TexasA&M,CrpsC
S Florida, U of	Hourigan, Maureen	Kent S U
San Diego S U	Garcia, Diana	Cntrl Connecticut
San Diego S U	Karalis, Harriett	Howard U
SanFrancisco S	Wallace, Cyndee	S Oregon S C
St Louis U	Frye, Karla	Alabama, Tscls
Stanford U	Bramen, Carrie Tirado	SUNY, Buffalo
Stanford U	Chang, Elaine K.	Rutgers, NBruns
Stanford U	Olguin, Benjamin	Cornell U
Stanford U	Perez-Torres, Rafael	UC, St Barbara
SUNY, Bngmtn	Battaglia, Joseph	Wilkes C
SUNY, Bngmtn	Beard, Pauline	Pacific U
SUNY, Bngmtn	Stoffers, Joyce	SW Oklahoma S
SUNY, Bngmtn	Strysick, Michael P.	Kent S U
SUNY, Buffalo	Charles, Casey	Montana, U of
SUNY, Buffalo	Foote, Stephanie	Illinois, Urbana
SUNY, Buffalo	Sorensen, Janet L.	Indiana, Blmngtn
SUNY, Stny Brk	Cataliotti, Robert	Coppin S C
SUNY, Stny Brk	Cowart, C. Denelle	SE Louisiana U
SUNY, Stny Brk	Gupta-Casale, Nira	Capital U
Syracuse U	Davenport, Randi	Alma C
Syracuse U	Lee, Terrence	ChrstphrNewport
Tarleton S U	Coppinger, Stan	Grand Canyon U
Tennessee, Knox	Bushman, Donald	N Carolina, Wlm
Tennessee, Knox	Coulter, Christopher	Lee C
Tennessee, Knox	Wheeler, Kim	Lee C
Tennessee, U of	Taylor, James David	Converse C
Texas A&M Int'l	Cukor-Avila, Patricia	N Texas, U of
Texas A&M U	Lussier, Mark	Arizona S U
Texas, Arlington	Seals, Amy	Weatherford C
Texas, Austin	Byrd, Merry Lynn	Southern U
Texas, Austin	Comfort, Susan M.	Indiana U of PA
Texas, Austin	Crook, Bernard	Texas Lutheran
Texas, Austin	Dunkelberg, Kendall	MissippiWomen
Texas, Austin	Harris, Kay	S Mississippi, U of
Texas, Austin	Kolko, Beth	Wyoming, U of
Texas, Austin	Madden, Edward	S Carolina, Clm
Texas, Austin	Mendoza, Louis	Houston, Dntn
Texas, Austin	Pelphrey, Sharon	Texas Lutheran
Texas, U of	Emery, Kimberly	Florida, Gnsvl
Texas, U of	Grant, Gordon	Charlstn, U of [NTG]
Texas, U of	Kidd, Kenneth	E Michigan U
Texas, U of	Sullivan, Nancy	TexasA&M,CrpsC
Texas Christian	Bolin, William	E Texas S U
Texas Christian	Heilker, Paul	Virginia Tech
Texas Christian	Hum, Sue	Mass, Amherst
Texas Christian	Morrow, Collete	Purdue U
Texas Christian	Russell, Christina	James Madison
Tufts U	Seshardi-Crooks, K.	Boston C
Tulane U	Qian, Zhaoming	New Orleans, U of
Tulsa, U of	Gainey, Karen	Hawaii, Hilo
UC	Carey, Kathleen	N Texas, U of
UC, Berkeley	Brewer, Jonathan	Nevada, Reno
UC, Berkeley	Chang, Juliana	Boston C
UC, Berkeley	Doyle, Richard	Penn S U
UC, Berkeley	Foreman, Gabrielle	Occidental C
UC, Berkeley	Galchinsky, Michael	Millsaps C
UC, Berkeley	Garrity, Jane	Colorado, Bldr
UC, Berkeley	Graham, Kenneth	New Mexico S U
UC, Berkeley	Johns, Alessa	UC, Davis
UC, Berkeley	Johnson, Nora	Swarthmore C
UC, Berkeley	Klinger, Alisa	York U-CAN
UC, Berkeley	MacDonald, Michael	Illinois, Chicago
UC, Berkeley	Merish, Lori	Miami U, Oxford
UC, Berkeley	Vernon, Irene	Colorado S U
UC, Berkeley	Watten, Barrett	Wayne S U
UC, Berkeley	Wein, Toni	Gettysburg C
UC, Irvine	Latiolais, Michelle	S California, U of
UC, Irvine	Virmontes, Helena	Cornell U
UC, Los Angeles	Carter-Sanborn, Kristin	Williams C
UC, Los Angeles	Christiansen, Nancy	Brighm Yng U
UC, Los Angeles	Frost, Elisabeth	Dickinson C
UC, Los Angeles	Isaac, Megan	Youngstown S
UC, Los Angeles	Kingsley, Margery	Langston U
UC, Los Angeles	McCabe, Susan	Arizona S U
UC, Los Angeles	Otten, Thomas J.	Yale U
UC, Los Angeles	Sarker, Sonita	Knox C
UC, Riverside	Crider, Scott	Dallas, U of
UC, Riverside	Gray, Jeffrey	Seton Hall U
UC, Riverside	Haviland, Carol	Cal S, SnBrndno
UC, Riverside	Nickel, Terri	Bowdoin C
UC, San Diego	Smith, Shawn Michelle	UC, San Diego
UC, San Diego	Syverson, Margaret A.	Texas, Austin
UC, St Barbara	Miller, Shannon	Temple U
UC, St Barbara	Pritchard, Melissa	Arizona S U
UC, St Cruz	Avery, Bruce	SanFrancisco S
UC, St Cruz	Whalen, Molly	Case Western Res
UC, St Cruz	White, Patricia	Swarthmore C
Utah, U of	Cairns, Scott	Old Dominion U
Utah, U of	Reiff, Raychel	Wiscnsn,Spr[NTG]
Utah, U of	White, Michael	N Carolina, Wlm
Vanderbilt U	Brand, Clinton	S Illinois, Crbndl
Vanderbilt U	Greathouse, Janice	Campbellsville C
Vanderbilt U	Guest, David	Austin Peay S
Vanderbilt U	Hart, Liz	Connecticut, Uof
Virginia, U of	Appelt, Ursula	SUNY, Stny Brk
Virginia, U of	Asher, Lyell	Lewis & Clark C
Virginia, U of	Bilger, Audrey	ClaremntMcKenna
Virginia, U of	Calabrese, Michael	Cal S, LosAngls
Virginia, U of	Gamez, Luis	W Michigan U
Virginia, U of	Lewis, William Henry	Denison U
Virginia, U of	Peyser, Thomas	RandlphMacon
Virginia, U of	Temple, Kathryn D.	Georgetown U
Virginia, U of	Witt, Doris	Iowa, U of
W Illinois U	Bradford, Frank	S Indiana, U of
W Indies, U of	Griffith, Glyne	Bucknell U
W Virginia U	Maharaj-Boggs, Sati	Appalachian S
Washington U	Schoerke, Margaret	SanFrancisco S
Washington U	Shaffer, Barbara	DePaul U
Washington, U of	Gray, Nancy	William & Mary
Washington, U of	McWilliams, Sally	Montclair S C

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Yale U	Somerville, Siobhan	Purdue U
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CAN-Queen's U	Clarke, George E.	Duke U
CAN-Queen's U	Tinkler, John	Towson S U
CAN-Simon Fraser	Scholtmeijer, M.	Dalhousie U-CAN
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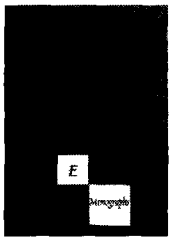

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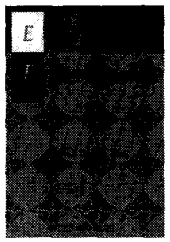

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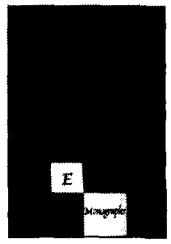

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S California, U of	Davis, Clark	La Sierra U
San Diego S U	Morton, Dirk	Hampton U
St John's U	Trezza, Frank	Molloy C
St. Peter's C	Keck, Stephen L.	Charleston, C of
Stanford U	Castaneda, Antonia I.	Texas, Austin
Stanford U	Cowans, Jonathan M.	Charleston, C of
Stanford U	Fear, Jeffrey	Penn, U of
Stanford U	Harris, Leslie	Emory U
Stanford U	Jackson, Thomas	Smith C
Stanford U	Keirstead, Thomas	SUNY, Buffalo
Stanford U	Lyandres, Semion	E Carolina U
Stanford U	Mayhall, Laura	Millsaps C
Stanford U	Meisel, Seth	St Olaf C
Stanford U	Orr, James	Bucknell U
Stanford U	Russell, Penny	Notre Dame, Uof
Stanford U	Summerhill, William	UC, Los Angeles
Stanford U	Williams, Daryle	Maryland, CollPk
SUNY, Buffalo	Montgomery, Garth	Radford U
Syracuse U	Oberg, Michael	Montana S U
Tennessee, Knox	Thompson, Ruth A.	GeorgiaSouthern
Texas A&M Int'l	Baker, Robin	Grand Canyon U
Texas, Austin	Linder, Peter	Bates C
Texas, Austin	Mao, G. P.	Texas Lutheran
Texas, Austin	Skeeters, Martha	Austin C
Texas Christian	Bane, Kirk	Arkansas Tech
Texas Christian	Cashion, Ty	E Texas S U
Texas Tech	Britten, Thomas	Briar Cliff C
Texas Tech	Kuhlman, Marty	W Texas A&M
Tufts U	Satya, Laxman	Lock Haven U
Tulane U	Harrison, Patricia	Spring Hill C
Tulane U	Little-Siebold, Todd	Lewis & Clark C
UC	Pope, Janet M.	Charleston, C of
UC, Berkeley	Breckman, Warren	Penn, U of
UC, Berkeley	Freideld, Alice	Florida, Gnsvl
UC, Berkeley	Gaustad, Blaine	SUNY, Fredon
UC, Berkeley	Gorman, Paul	Alabama, Tscls
UC, Berkeley	Gullace, Nicoletta	Bates C
UC, Berkeley	Hanson, Charles	Doane C
UC, Berkeley	Khater, Akram	N Carolina S U
UC, Berkeley	Kroen, Sheryl	Florida, Gnsvl
UC, Berkeley	Nicholson, Wendy	Lawrence U
UC, Berkeley	O'Malley, Michael	George Mason U
UC, Berkeley	Quam-Wickham, Nancy	Cal S, LngBch
UC, Berkeley	Tragardh, Lars	Barnard C
UC, Davis	Harkness, Deborah	Colgate U
UC, Davis	Ip, Hung-Yok	Oregon S U
UC, Los Angeles	Brewer, Holly	N Carolina S U
UC, Los Angeles	Goldberg, Ann	Mississippi, U of
UC, Los Angeles	Reed, Bradly	Virginia, U of
UC, Los Angeles	Sommer, Matthew	Penn, U of
UC, Los Angeles	Zhou, Guangyuan	Baltimore, U of
UC, San Diego	Barrera, Catherine	Gustavus Adolph
UC, San Diego	Beasley, Edward James	San Diego S
UC, San Diego	Calisto, Marcela Maria	Toledo, U of
UC, San Diego	Escudero, Maria A.	Guildhall-UK
UC, San Diego	Hineline, Mark L.	UC, San Diego
UC, San Diego	Summerhill, Thomas	UC, San Diego
UC, San Diego	Swain, Diana R.	UC, San Diego
UC, San Fran	Acker, Carolina	Carnegie Mellon
Utah, U of	Fiege, Mark T.	Colorado S U
Vanderbilt U	McAllister, Ted	Vanderbilt U
Vanderbilt U	Thompson, Ruth	GeorgiaSouthern
Virginia, U of	Ferguson, Patricia	RandlphMacon
Virginia, U of	Gaines, Jena	W Michigan U
Virginia, U of	Rampton, Martha	Pacific U
Washington S U	Sun, Yi	Albion C
Washington U	Greene, Megan	Gettysburg C
Washington, U of	Thyret, Isolde R.	Kent S U
William & Mary	Legg, Thomas	Salisbury S U
William & Mary	Rldner, Judith	Cal S, Nrthrdg
William & Mary	Shaffer, Wade	W Texas A&M
Wiscnsn, Madsn	Beito, David	Alabama, Tscls
Wiscnsn, Madsn	Gordon, Colin	Iowa, U of
Wiscnsn, Madsn	Kurashige, Lon Y.	S California, U of
Wiscnsn, Madsn	Larson, Pier	Penn S U
Wiscnsn, Madsn	Porter, Brian	Michigan, AnAr
Wiscnsn, Madsn	Storrs, Landon	Middlebury C
Wiscnsn, Madsn	Sunshine, Glenn	Cntrl Connecticut
Wiscnsn, U of	Meyer, Leisa	William & Mary
Yale U	Bay, Mia E.	Rutgers, NBruns
Yale U	Caferro, William	Tulsa, U of
Yale U	Coffin, Judith G.	Texas, Austin
Yale U	David-Fox, Michael	Maryland, CollPk
Yale U	Deldria, Philip	Colorado, Bldr
Yale U	Dickinson, Frederick	Penn, U of
Yale U	Dorsey, Kurk	NewHmpshire,Uof
Yale U	Godshalk, David	Shippensburg
Yale U	Greenwald, Emily	Bowdoin C
Yale U	Karras, Ruth	Temple U
Yale U	Kilde, Jeanne	Notre Dame, Uof
Yale U	Kooi, Christine	LSU, BatnRoug
Yale U	Mahoney, Mary Ann	Notre Dame, Uof
Yale U	Nilan, Kathleen	Arizona S West
Yale U	Peck, Gunther	Texas, Austin
Yale U	Singh, Nikhil	SUNY, Stny Brk
Yale U	Stanley, Amy Dru	Chicago, U of
CAN-Concordia	Bradbury, Bettina	York U-CAN
CAN-Manitoba	Mayer, Jill	Mt St Vincent -CAN
CAN-Manitoba	Phillips-Lewis, K.	Spelman C
CAN-McMaster U	Rafferty, Oisin P.	McMaster U-CAN
CAN-Memorial U	Leier, Mark	Simon Fraser-CAN
CAN-Montreal	Grabowski, Jan	Ottawa, U of-CAN
CAN-Toronto	Gyug, Richard F.	Fordham U
CAN-Toronto	Moitt, Bernard	Utica C of Syracuse
CAN-Toronto	Zachernuk, Philip	Dalhousie U-CAN
CIS-Acad Sci	Pantsov, Alexander	DePaul U
GER-Bochum	Domansky, Elisabeth	Indiana, Blmngtn
NETH-Erasmus U	de Boer, Wietse	IndianaPurdu,Ind
UK-Cambridge	Groth, Eileen	Florida S U
UK-Cambridge	Thornton, Sybil	Arizona S U
UK-Cambridge	Worcester, Thomas	Holy Cross, C of
UK-London	Carrington, Selwyn	Howard U
UK-Oxford U	Brown, Howard	SUNY, Bngmtn
UK-Oxford U	Jankowski, Paul	Brandeis U
UK-Oxford U	Labode, Modupe	Iowa S U
UK-Oxford U	Rapp, Claudia	UC, Los Angeles
UK-Univ C	Budny, Mildred	W Michigan U
UK-York, U of	Gregorek, Jean	Antioch U

LANGUAGES & LITERATURES, OTHER

Brighm Yng U	Pelz, Mari	Madonna C
Chicago, U of	Phillips, Michael	Brighm Yng U
Colorado, Bldr	Kong, Haili	Swarthmore C
Colorado, U of	Klotz, Marcia	Utah, U of
Cornell U	Holland, James H.	Hobart/WmSmth
Cornell U	Kiefer, Lauren	SUNY, Plattsb
Cornell U	Konomi, Emiko	Maryland, CollPk
Cornell U	Wallace, D. Patricia	Florida Int'l U
Duke U	Stevens, John	E Carolina U
Harvard U	Lee, Kiri	Lehigh U
Illinois, Urbana	Levis, John	N Carolina S U
Indiana U (PA)	Deena, Seodial	E Carolina U
New York U	Grant, Nathan	SUNY, Buffalo
Northwestern U	Davidian, Richard	La Sierra U
Ohio S U	Zeki, Cynthia	Roosevelt U
Oregon, U of	Snell, Michael	Austin Peay S
Purdue U	Hong, Wei	Purdue U
S California, U of	Nishikawa, Makoto	ChrstphrNewport
S Indiana, U of	Mochizuki, Izumi	S Indiana, U of
UC, Berkeley	Sandberg, Mark B.	UC, Berkeley
UC, Berkeley	Tsoffor, Ruth	Utah, U of
UC, Berkeley	Zagar, Monika	Minnsota,TwnC
UC, Los Angeles	Sung, Kuo-ming	Lawrence U
Washington, U of	Johnson, Jeffrey	Utah, U of
Wiscnsn, U of	Revard, Geoffrey	Ripon C
CAN-Toronto	Shulman, Alouva	York U-CAN
NRWY-Oslo, U of	Torvik, Judith	St Olaf C

LINGUISTICS

Arizona, U of	Meunier, Lydie	Tulsa, U of
Arizona, U of	Willie, Mary	Arizona, Tucson
Boston U	Lardiere, Donna	Georgetown U
Brandeis U	Kim, Soowon	Washington, U of
Colorado, U of	Axelrod, Melissa	Cal S, SnBrndno
Connecticut, Uof	McKee, Cecile	Arizona, Tucson
Connecticut, Uof	Miyamoto, Yoichi	Ohio U
Connecticut, Uof	Thornton, Rosalind	Maryland, CollPk
Connecticut, Uof	Uribe-Echevarria, M.	UC, Irvine
Iowa, U of	Tyler, Andrea	Georgetown U
Louisiana S U	Manning, Alan	Brighm Yng U
Mass, Amherst	Dechaine, Rose-Marie	Brit Columb-CAN
Mass, Amherst	Kitagawa, Yoshihisa	Indiana, Blmngtn
Mass, U of	Brennan, Virginia	Vanderbilt U
Mass, U of	Green, Lisa	SUNY, Bngmtn
Michigan, U of	Hyon, Sung-Heh	Cal S, SnBrndno
MIT	Noyer, Rolf	Brown U
N Carolina, ChpH	Massey, Victoria	Howard U
New Mexico, Uof	Wilcox, Phyllis	New Mexico, Uof
Northwestern U	Mahootian, Shahrzad	NEasternIllinois
Penn, U of	Auger, Julie	McGill U-CAN
Penn, U of	Cameron, Richard	Illinois, Chicago
Penn, U of	Heycock, Caroline	Edinburgh-UK
Penn, U of	Lee, Young-suk	Yale U
Penn, U of	Matsuda, Kenjiro	Hiroshima-JPN
Penn, U of	Reynolds, William	Witwatersrand-S-AF
Penn, U of	Santta Ana, Otto	UC, Los Angeles
Pittsburgh, U of	Arroyo, Rane	Youngstown S
Stanford U	McWhorter, John	Cornell U
Texas, U of	Coles, Felice	Mississippi, U of
UC, San Diego	Achard, Michel	Florida, Gnsvl
UC, San Diego	Manney, Linda J.	Aristotle U-GRC
UC, San Diego	Rubba, Johanna E.	Humboldt S U
Yale U	Zsiga, Elizabeth C.	Georgetown U
CAN-Alberta	Munro, Murray	Simon Fraser-CAN
CAN-Alberta	Pu, Ming-Ming	Northern S U
CAN-Brit Columb	Davis, Henry	Brit Columbia-CAN
CAN-Brit Columb	Mellow, Dean	S Carolina, Clm

MATHEMATICS/STATISTICS

Austin Peay S	Broaddus, Angela	Austin Peay S
Austin Peay S	Hardee, Marissa	Austin Peay S
Bowling Green S	VanAken, Troy	Evansville, U of
Brandeis U	Du, Wei	Wellesley C
Brandeis U	Gasharov, Vesselin	Michigan, AnAr
Brandeis U	Johnson, Michael	Swarthmore C
Brandeis U	Parker, susan	Brandeis U
Brown U	Black, Kelly	NewHmpshire,Uof
Brown U	Donohoe, Liam	Providence C
Brown U	Liu, Yue	Texas, Austin
Brown U	Martins, Luiz	Cleveland S U
Brown U	Murua, Alejandro E.	Chicago, U of
Brown U	O'Sullivan, Peter	S Methodist U

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TRAINED BY	NAME	HIRED BY
Cal Tech	Sitaraman, Sankar	Howard U
Carnegie-Mellon	Milenkovic, Victor	Miami, U of
Chicago, U of	Brenner, Michael	Chicago, U of
Chicago, U of	Cheah, Jan L.I.	Florida, Gnsvl
Chicago, U of	Kowalski, Nadine	Stanford U
Chicago, U of	Liu, Jun S.	Stanford U
Cincinnati, U of	Wang, Quidong	Vanderbilt U
Claremont Grad	Bonsangue, Martin	Sonoma S U
Colorado S U	Hogan, Cathy	SW Oklahoma S
Colorado S U	Huzurbazar, Aparna V.	Florida, Gnsvl
Colorado S U	Stramer, Osnat	Iowa, U of
Columbia U	Pappas, Georgios	Princeton U
Columbia U	Wentworth, Richard	UC, Irvine
Columbia U	Zhang, Shouwan	Princeton U
Cornell U	Chance, Beth	Pacific, U of the
Cornell U	Hobert, James P.	Florida, Gnsvl
Cornell U	Lee, Susan	New Mexico S U
Cornell U	Liu, Jianguo	UC, San Diego
Cornell U	Manning, Robert	Williams C
Cornell U	McCarthy, Randy	Illinois, Urbana
Cornell U	Ripol, Maria	Florida, Gnsvl
Cornell U	Roberts, Rachel	Columbia U
Cranfield Tech	Karni, Smadar	Temple U
Delaware, U of	Fiorini, Eugene	Shippensburg
Duke U	Landsberg, J.M.	Barnard C
Emory U	Ginn, Mark	Austin Peay S
Georgia Tech	Bright, Theresa	Xavier U
Georgia, U of	Pagnucco, Lyle	Montana, U of
Harvard U	Belsley, Eric	Miami, U of
Harvard U	Darman, Henri	Princeton U
Harvard U	Pandharipande, Rahul	Chicago, U of
Harvard U	Robinson, Zachary	E Carolina U
Harvard U	Tan, Ki-Seng	Rutgers, Newark
Harvard U	Teleman, Constantin	Stanford U
Henderson S U	*Zollinger, Kimberly*	*Henderson S U*
Illinois S U	Van Zoest, Laura R.	W Michigan U
Illinois, U of	Benson, Steven	St Olaf C
Illinois, U of	Harnish, Stephen	Neumann [NTG]
Illinois, U of	Huang, Janice	E Tennessee S
Illinois, Urbana	Callahan, Patrick J.	Texas, Austin
Illinois, Urbana	Reinhart, Georg M.	Wellesley C
Indiana U	Naik, Swatee	Nevada, Reno
Indiana U	Sun, Shan	Texas Tech
Iowa, U of	Bradford, Jerry	C Misericordia
Iowa, U of	Buber, Tekamul	Castleton S U
Iowa, U of	Hansen, Stuart	Wiscnsn, Stout
Iowa, U of	Valdes-Leon, Silvia	S Maine, U of
Kansas, U of	Baur, Lynne	Carleton C
Kent S U	Caniglia, Joanne	E Michigan U
Kentucky, U of	Dillery, D. Scott	Albion C
Lehigh U	Haines, Matthew	Spring Hill C
Lehigh U	Liebars, Cathy	Trenton S C
Lehigh U	McKayle, Camille	Lafayette C
Lehigh U	Stolz, Robert	Lafayette C
Long Island U	Quintyne, Brenda	Bloomfield C
Marquette U	Antonippillai, Anne	Wiscnsn, Stout
Marquette U	*Cheong, K.*	*Chongnam-KOREA*
Maryland, CollPk	Martin, Donald	Howard U
Maryland, CollPk	Sahin, Ayse	N Dakota S U
Maryland, U of	Dunyak, James	Texas Tech
Maryland, U of	Johnson, Aimee	Swarthmore C
Maryland, U of	Madden, Kathleen	Lafayette C
Maryland, U of	Tzavelas, George	Montana, U of
Mass, Amherst	Swain, Gordon	Ashland U
Mass, Amherst	Wei, Fusheng	Virginia Tech
Memphis S U	Lee, Sho Rong	Pace, Pleasntvl
Michigan S U	Khan, Saeed M.	Kansas S U
Michigan S U	Podgorski, K.	IndianaPurdu,Ind
Michigan S U	Zeng, Zhonggang	NEasternIllinois
Michigan, U of	Aberbach, Ian	Missouri, Clmb
Michigan, U of	Jeong, Yousceek	Calvin C
Michigan, U of	Yang, Shanshuang	Emory U
Michigan, U of	Yiparaki, Olga	Agnes Scott C
Minnesota, U of	Cheng, Yi	Indiana, S Bend
Missouri, Clmb	Meier, Sherry	Illinois S U
Missouri, Clmb	Randrianantoanina, B.	Texas, Austin
Missouri, KansC	Rodgers, Louise	Delta S U
MIT	Bachmat, Eitan	Brown U
MIT	Beck, Jonathan	Chicago, U of
MIT	Chan, Clara	Virginia Tech
MIT	Ernstrom, Lars	Ohio S, Mnsfld
MIT	Fromm, Stephen	Wyoming, U of
MIT	Hassell, Andrew W.	Stanford U
MIT	Zhang, Jian	Washington, U of
Montclair S C	Reynolds, Suzanne	Felician C
Murray S U	Perdew, Patrick	Austin Peay S
N Arizona U	Henry, Rita	N Arizona U
N Arizona U	Sternberg, Brownie	N Arizona U
N Arizona U	Willis, Cordelia	N Arizona U
N Carolina, Chrlt	Cai, Wei	UC, St Barbara
N Carolina S U	Bos, Maegan	St Lawrence U
N Carolina, U of	Garren, Steven	Virginia, U of
N Colorado, U of	Olsen, James	W Illinois U
N Illinois U	Boardman, John	Morehead S U
N Illinois U	Wills, Sheryl	Wiscnsn, Madsn
N/A	Abramovich, Dan	Boston U
N/A	Ching, Kenny	Boston U
N/A	Feikes, David	Purdue, NCntrl
N/A	Fliess, Robert	W Liberty C
N/A	Germann, Gabriele	Boston U
N/A	Grady, Amy	Boston U
N/A	Lockhart, Paul	UC, St Cruz
N/A	Nelson, Jr., James	Maryland EShore
N/A	Wei, Yuting	Texas, Austin
Nebraska, U of	Eidswick, Lily	Montana, U of
New Mexico S U	Clouse, Chris	N Arizona U
New York U	Borges, Christoph	Tufts U
New York U	Clark, Karen	Trenton S C
New York U	Firoozye, Nick	Illinois, Urbana
New York U	Tahvildar-Zadeh, A. S.	Princeton U
Northeastern U	Ji, Lizhen	Michigan, AnAr
Northeastern U	Zhu, Qiji	W Michigan U
Northwestern U	Haunsperger, Deanna	Carleton C
Northwestern U	Kennedy, Stephen	Carleton C
Northwestern U	LaRose, Peter Gavin	Nebraska Wslyn
Northwestern U	*Petropoulos, Peter*	*S Methodist U*
Northwestern U	Ratliff, Thomas	St Olaf C
Northwestern U	Sorensen, Jody M.	Bates C
Notre Dame, Uof	Ashline, George	NE Missouri S U
Notre Dame, Uof	Connors, Mary Ann	W New England
Notre Dame, Uof	Thurber, John	E Oregon S C
Ohio S U	Draskoci-Johnson, J.	Trenton S C
Ohio S U	Evans, Diane	Virginia Wesleyan
Ohio S U	Hartog, Martin	S Connecticut
Ohio S U	Pan, Gouhua	Oakland U
Ohio S U	Zha, Xia Oya	Vanderbilt U
Ohio S U	Paterson, Chariya	DePaul U
Oklahoma S U	Dube, Tina	Maryland EShore
Oregon, U of	Hanes, Lorna	W New England
Oregon, U of	Lutgens, Jeffrey	Whittier C
Penn S U	Codey, Kalin N.	Charleston, C of
Penn S U	Naranjo, Joshua	W Michigan U
Pittsburgh, U of	Cai, Jinfa	Marquette U
Pittsburgh, U of	Zhao, Yue	Bucknell U
Polytech U	Chettih, Ali	Marymount C
Princeton U	Dov, Ze-hi	Texas Christian
Princeton U	Farb, Benson	Chicago, U of
Princeton U	*McCann, Robert*	*Brown U*
Purdue U	Johnson, Craig	Marywood C
Purdue U	Lin, Huaxin	Oregon, U of
Purdue U	Zhang, Bo	Stanford U
Radford U	Akers, Morris	Clinch Valley C
Rice U	Bao, Gang	Florida, Gnsvl
Rochester, U of	Ford, Frederick	Dickinson C
Rutgers U	Altinel, Tuna A.	Rutgers, NBruns
Rutgers U	Fundia, Andres S.	ITESM-MEX
Rutgers U	Hochberg, Robert	Connecticut, Uof
Rutgers U	Jurisich, Elizabeth	Chicago, U of
Rutgers U	Kayll, P. Mark	Montana, U of
Rutgers U	Koplon, Renee B.	Wright S U
Rutgers U	Li, Haisheng	UC, St Cruz
Rutgers U	Lin, Guotian	Rutgers, NBruns
Rutgers U	Rogers, Christopher	Nebraska, Lncn
Rutgers U	Sharp, James D.	Rutgers, NBruns
Rutgers U	Stipsicz, Andras	UC, Irvine
Rutgers U	Szabo, Zoltan	Princeton U
Rutgers U	Trimble, Todd H.	Macquanie-AUSTL
Rutgers U	Xie, Xhuanfu	Rutgers, NBruns
Rutgers U	Zang, Richard	NewHmpshire,Uof
Rutgers U	Zani, Sergio L.	Sao Paulo-BRZ
S California, U of	Gray, Shirley	Cal S, LosAngls
S California, U of	Heubach, Silvia	Cal S, LosAngls
S Methodist U	Witt, Analee	Austin Peay S
S Methodist U	Zhang, Wen	Louisiana Tech
Stanford U	DeVeaux, Richard	Williams C
Stanford U	Fraser, Maia	Barnard C
Stanford U	Hewett, Thomas	Princeton U
Stanford U	Kolaczyk, Eric D.	Chicago, U of
Stanford U	Minicozzi II, William	Johns Hopkins U
Stanford U	Pollack, Daniel	Chicago, U of
Stanford U	Radunskaya, Amy	Pomona C
Stanford U	Toro, Tatiana	Chicago, U of
Stanford U	Woodson, James	Columbia U
SUNY, Albany	Lawrence, Deborah	Russell Sage C
SUNY, Buffalo	Mackey, Niloufer	W Michigan U
SUNY, Buffalo	Nazi, Ghassan	Felician C
SUNY, Stny Brk	Johnson-Shaw, Angela	Cntrl Connecticut
SUNY, Stny Brk	Mirkovic, Dragan	Iowa S U
SUNY, Stny Brk	Ontaneda, Pedro	Vanderbilt U
SW Louisiana	Jin, Chun	Cntrl Connecticut
Syracuse U	Scott, Chad	Wiscnsn,Spr[NTG]
Texas A&M Int'l	Bagley, Scott	Spalding U
Texas A&M Int'l	Ionescu, Adrian	Texas Lutheran
Texas A&M U	Foley, Mary Ellen	Oklahoma, U of
Texas A&M U	Hudson, Timothy D.	E Carolina U
Texas, Austin	Goodman-Strauss, Chaim	Arkansas, Ftvl
Tufts U	Shao, Yongzhao	Columbia U
UC, Berkeley	Bates, Sean	Columbia U
UC, Berkeley	Genovese, Christopher	Carnegie Mellon
UC, Berkeley	Larget, Bret	Duquesne U
UC, Berkeley	Walther, Guenther	Stanford U
UC, Davis	Hawala, Sam	St Thomas, U of
UC, Irvine	Wang, Jiaping	Stanford U
UC, Los Angeles	Bowman, Douglas	Illinois, Urbana
UC, Los Angeles	Dempsey, Kevin	S Methodist U
UC, Los Angeles	Grafakos, Loukas	Missouri, Clmb
UC, Los Angeles	*Lazzeroni, Laura C.*	*Stanford U*
UC, Los Angeles	Liu, Jian-Guo	Temple U
UC, Los Angeles	Masek, Vladimir	Washington U
UC, Los Angeles	Morrill, Maria	Holy Cross, C of
UC, Los Angeles	Qing, Jie	Columbia U
UC, Los Angeles	Xu, Geng	Johns Hopkins U
UC, San Diego	Bauerle, Frank A.	UC, St Cruz
UC, San Diego	Bergeron, Nantel	York U-CAN
UC, San Diego	Foskey, Mark	Jacksonville (FL)
UC, San Diego	Gould, Robert Lynn	UC, Los Angeles
UC, San Diego	LeBorne, Richard C.	Tennessee, Chat
UC, San Diego	Trimble, Cynthia E.	Nevada, LVgs
UC, San Diego	van Wamelen, Paul	LSU, BatnRoug
UC, St Barbara	Smereka, Peter	Michigan, AnAr
Utah S U	Rowley, Eric	Montana, U of
Utah, U of	DeYoung, Gary	Calvin C
Utah, U of	McGough, Jeffrey	Nevada, Reno
Vanderbilt U	Brugh, Sherri	Mt Union C
Vanderbilt U	Rossa, Bernd	Xavier U
Vanderbilt U	Wildsmith, Amy	David Lipscomb
Virginia Tech	Bochev, Pavel	Texas, Arlington
Virginia Tech	Ge, Yuzhen	Butler U
Virginia, U of	*D'Amour, Alain*	*Denison U*
Virginia, U of	Geisler, Lyn	RandlphMacon
Virginia, U of	Horn, Mary Ann	Vanderbilt U
Virginia, U of	Housworth, Elizabeth	Oregon, U of
Virginia, U of	Leasher, Barbara	Providence C
Virginia, U of	Smeltzer, Deirdre	St Thomas, U of
Virginia, U of	Szaida, Douglas	Washington&Lee
Virginia, U of	Torrence, Eve	RandlphMacon
W Michigan U	Liu, Jiuqiang	E Michigan U
Washington S U	Gustafson, Phillip	Emporia S U
Washington S U	Ivey, Kathy	W Carolina U
Washington S U	Valdivia, Rebekah	St Olaf C
Washington U	Bothellier, Paul	Muskingum C
Washington U	Chen, Zhen-Qing	Cornell U
Washington U	Huang, Xiaojun	Chicago, U of
Washington, U of	Huang, Jian	Iowa, U of
Washington, U of	Levy, Adam B.	Bowdoin C
Wiscnsn, Madsn	Fan, Haitao	Georgetown U
Wiscnsn, Madsn	Johnson, Todd	Illinois S U
Wiscnsn, Madsn	Leduc, Robert	N Dakota, U of
Wiscnsn, Madsn	Marshall, Mary	Bates C
Wiscnsn, U of	Dirske, Steven	Calvin C
Wiscnsn, U of	Shader, Chanyoung	Wyoming, U of
Yale U	Cartis, Cynthia	Princeton U
Yale U	Swallow, John R.	Davidson C

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TRAINED BY	NAME	HIRED BY
BLGR-Sofia	Toneva, Elena	Montana, U of
CAN-Alberta	Riley, David	Alabama, Tsclsa
CAN-Toronto	Friesen, Christian	Ohio S, Marion
CAN-Toronto	Pravica, David	E Carolina U
CAN-Windsor	Wang, Tonghui	New Mexico S U
CIS-Acad Sci	Korostelev, Alexander	Wayne S U
CIS-Kiev U	Koltchinskii, Vladimir	New Mexico, Uof
CIS-Leningrad SU	Barvinok, Alexander	Michigan, AnAr
CIS-Moscow S	Jitomirskaya, Svetlana	UC, Irvine
CIS-Moscow S	Le, Thang	SUNY, Buffalo
CIS-Moscow S	Nikitin, Sergey	Arizona S U
CIS-Moscow S	Pinchuk, Sergey I.	Indiana, Blmngtn
FRN-Paris, U of	Benakli, Nadia	Columbia U
GER-Heidelberg	Nies, Andre	Chicago, U of
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Cincinnati, U of	Sparrow, James	Mars Hill C
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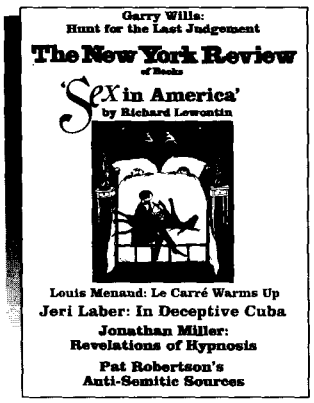

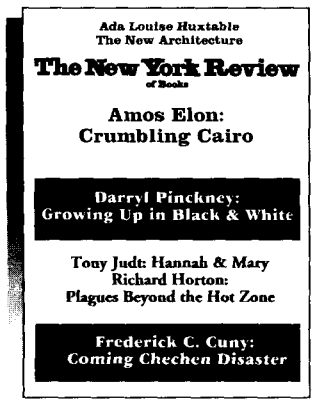

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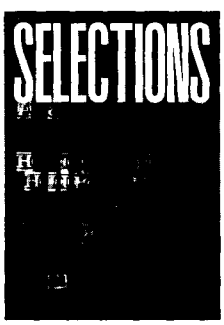

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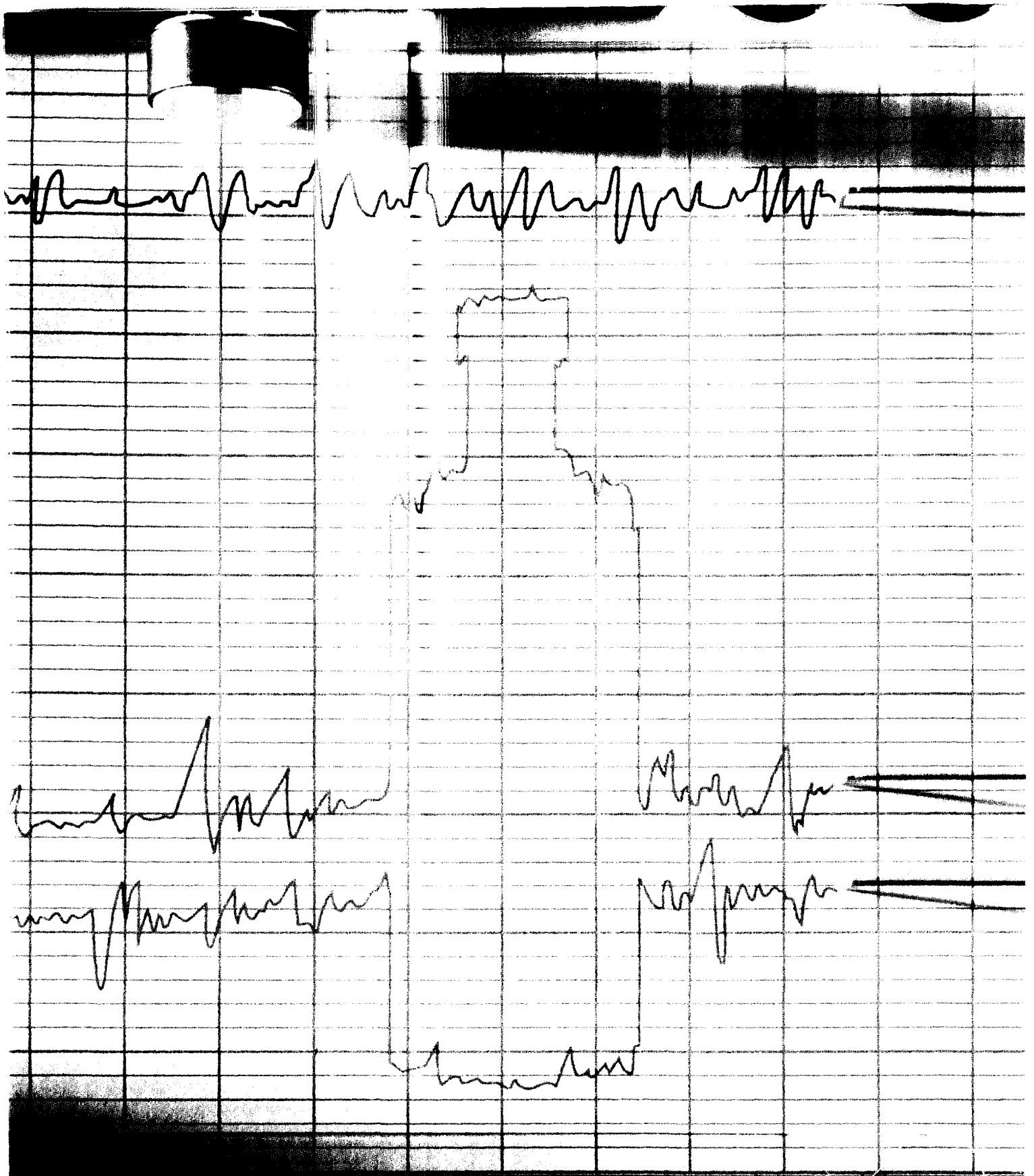

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